EQUITY TO MEEHAN PAGE 239

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FEB. 5, 1921

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Contest Editor,
133 W. 44th St., N. Y.

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whom I want to win the contest. Do you want full details of contest sent to the above address?

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Dramatic Mirror and THEATRE WORLD

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Out in New York on Thursday, dated the following Saturday

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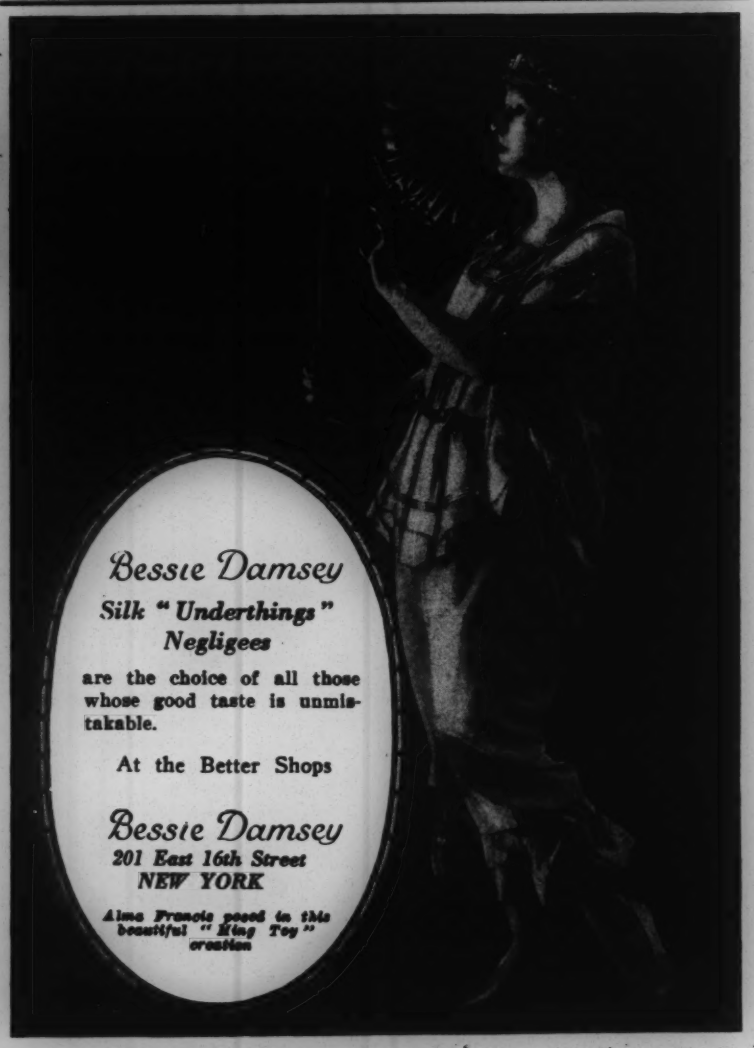
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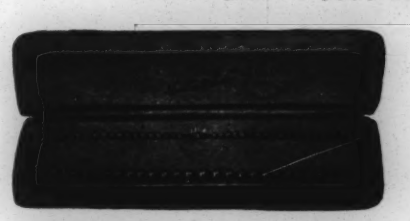

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OF

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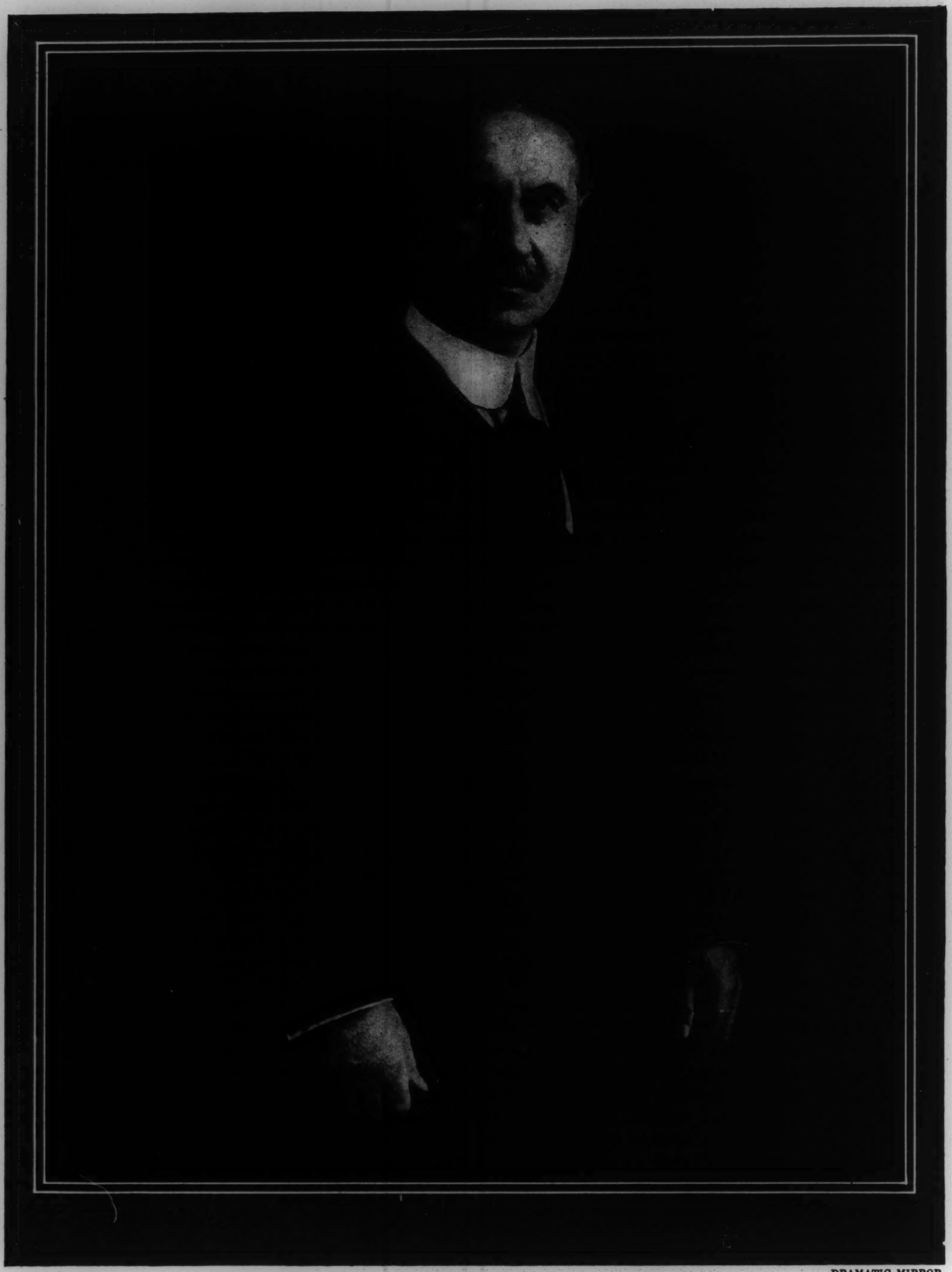

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E. F. ALBEE

The acme of vaudeville progressiveness, to whom is due the continual advancement in conditions and artistry in the vaudeville world.

Page S. Jay Kaufman!

CHARLES GORDON SAXTON.

You will see him on the cover and throughout our issues.

An artist with an unusual viewpoint. Who will make a series of covers for us for the next year. And other series. Cartoons of the known and those en route.

Charles Gordon Saxton.

On the "Equity Shop"

John Meehan had his say. John Emerson answers:

In a recent issue of your magazine Mr. John Meehan, in discussing the proposed Equity Shop of the Actors' Equity Association, states that he has listened in vain for "sound and compelling reasons for such a movement." He also states that "the campaigning for it [the Equity Shop] has been full of evasive and politic reasoning," and concludes his article by challenging "the men who are trying to lead us into this thing to stop talking policy and tell us what necessitates this leap in the dark."

In the first place I must deny in toto the charge of "evasive and politic reasoning" in the campaign for this measure. We have stated our reasons for favoring it frankly and openly and with as perfect lucidity as our command of the English language would permit. We have held at least six general meetings in New York, Chicago and Los Angeles, at all of which the matter has been thoroughly discussed pro and con, and questions asked and answered with the utmost frankness. A straw vote taken at these meetings (after full discussion) has resulted in exactly four votes against the proposition, out of a total of at least three thousand members who have attended the six meetings. So it seems to me that Mr. Meehan's charge of "evasive and politic reasoning" on our part is not borne out by the facts.

As to his challenge that we "stop talking policy" and state some "sound and compelling reasons for such a movement," I beg to submit the following:

After the strike, in which the Equity Association won for the actor a greater measure of just treatment than he had ever known before, it became the fixed policy of the managers to give to every actor, whether inside the Association or out of it, exactly the same terms and conditions of work. The obvious purpose of this was to take away as far as possible the advantages of membership in the Association, and the effect on many of our members was to make them forget what the Association had gained for them, and the protection it continues to give in enforcing the terms of their contracts. This led to delinquency in the payment of dues, largely through inertia and the failure to realize that without the Association these advantages would soon be lost.

In addition to this, certain managers began a subtle and clever system of discrimination against Equity actors. In most cases this system has been worked so craftily that it has been impossible to establish the discrimination legally; yet so effective was this work, in addition to the inertia above mentioned, that by July of last year we found ourselves facing an alarming increase in the number of our delinquents—this, not because the actors wanted to leave the A. E. A., but because they were either indifferent to their obligations to the Association, or were afraid to belong to it.

The Council gave most careful consideration to the situation, and was forced to the conclusion that if conditions continued as they were, it would mean the ultimate disintegration of the Association.

The only possible remedy was the Equity Shop, as is proved by the fact that since the agitation regarding the Equity Shop began our delinquent list has decreased over half, and new members have entered in droves, until now we are in the strongest position we have ever been, due entirely to the conviction among actors that the Equity Shop is assured.

But, let the Equity Shop be defeated, and we shall again go through the same experiences as before—inertia, discrimination, fear, increase in our delinquent list, and decrease in our membership, with the consequent lessening of our strength, and ultimate disintegration.

It is my firm conviction that without the Equity Shop the actor will little by little be forced back into the intolerable conditions formerly prevailing—or else the Association will lapse into an organization of so-called "big" actors, who can easily protect their rights. This would mean that the ideal which has constantly inspired us, and for which we have fought so long—the protection of the smaller-salaried actor who is not strong enough to protect himself—would ultimately have to be abandoned.

Surely, neither Mr. Meehan, nor any right-thinking member of the Association, wishes such a condition as this to come to pass!

Sincerely yours,
JOHN EMERSON.

On "Beggar's Opera," Matinees

At matinees.

Or, rather, if only at matinees.

"The Beggar's Opera."

Somehow it didn't attract the crowds to the Greenwich Village Theatre. But the management decided to give it its chance uptown. Whether matinees is giving it its chance remains to be seen.

In any case it's better to have this wholly delightful novelty at matinees than not at all.

On a Benefit

Frankie Bailey.

Do you remember her?

A benefit performance plus a dance at the Pennsylvania Hotel on February 14th.

A few days ago Samuel Poet Hoffenstein asked us what other benefits had been given to actresses during the past ten years.

And we could not remember one.

Which proves, I think, that if an actress is given a benefit she needs it.

Which means that I hope you will support the Frankie Bailey testimonial.

On the Forty "Best"

Here is the list of the forty "best photoplays" of the year as chosen by the members of the National Board Review. Study this list carefully.

INA CLAIRE

Star of the ever popular "Gold Diggers," who is also a leading film luminary in Metro pictures

The announcement reads: "Each picture in a way peculiar to itself, tells an effective story." And it says the list is not in order of its importance.

What interests us in the study of this list is how few of these pictures had an *idea*. An effective *story?* Yes, perhaps. But what will any of these pictures leave with you? Romance, yarns, spectacles, novelties and "vehicles." But not an idea-imitation of "The Miracle Man" among the lot. Tawdry and cheap melodramatic subjects in the main, but little of drama in its larger sense.

But study the list:

Mark of Zorro, The—United Artists, with Douglas Fairbanks.

Devil's Garden, The—First National, with Lionel Barrymore.

Last of the Mohicans, The—A Tourneur directed picture of the Associated Producers.

Sin That Was His, The—Select, with William Faversham.

Girl of My Heart, The—Fox, with Shirley Mason.

Way Down East—Griffith production; United Artists, with Lillian Gish and Richard Barthelmess.

Godless Men—Goldwyn, with Helene Chadwick.

Leopard Woman, The—Associated Producers, with Louise Glaum and House Peters.

Over the Hill—Fox, with Mary Carr.

Passion—First National, with Pola Negri.

Deep Waters—Famous Players-Lasky.

Homespun Folks—Associated Producers, with Lloyd Hughes.

Earthbound—Goldwyn, with Wyndham Standing.

If I Were King—Fox, with William Farnum.

Jack Knife Man—First National.

Something to Think About—A Cecil DeMille production; Famous Players-Lasky.

Conrad in Quest of His Youth—Famous Players-Lasky, with Thomas Meighan.

Soul of Youth—Realart, with Judge Ben Lindsay.

Great Redeemer, The—Metro, with House Peters.

Dwelling Place of Light, The—W. W. Hodkinson production.

Crooked Streets—Famous Players-Lasky, with Jack Holt and Ethel Clayton.

Invisible Divorce, The—Robertson-Cole.

Jes' Call Me Jim—Goldwyn, with Will Rogers.

Humoresque — Famous Players-Lasky, with Anna Q. Neilson.

Devil's Pass Key—Universal production.

In the Days of St. Patrick—Killester.

Bottom of the World—Robertson-Cole-The Shackleton Antarctic expedition.

Desert Love—Fox, with Tom Mix.

Toll Gates, The—Famous Players-Lasky, with William S. Hart.

Dr. Jekyll and Mr. Hyde—Famous Players-Lasky, with John Barrymore.

Down on the Farm—a Mack Sennett production; United Artists.

Shore Acres—Metro, with Anna Lake.

Treasure Island—Famous Players-Lasky, with Shirley Mason.

My Lady's Garter—Famous Players-Lasky (a Tourneur production).

Copperhead, The—Famous Players-Lasky, with Lionel Barrymore.

Stronger Than Death—Metro, with Nazimova.

Cup of Fury—Goldwyn.

Bloomin' Angel—Goldwyn, with Madge Kennedy.

Huckleberry Finn— Famous Players-Lasky, with Jack Pickford.

SIGN! CLIP OUT! MAIL!

S. JAY KAUFMAN,
133 West 44th St.,
New York.

I am opposed to all Blue Laws. I will oppose them. I will ask others to oppose them. I will support you in any movement to fight them (without any financial obligations to me.)

Name.....

Address.....

DRAMATIC MIRROR

MARGUERITE COURTOT

Whose work as the Spanish girl in "Rogues and Romance," in which she appeared with George B. Seitz for Pathe, is a high water mark of the screen season.

Broadway Buzz

AND now it appears that Gabriele D'Annunzio is considering an engagement in vaudeville. Is it possible that all this Fiume business is going to turn out to be a press agent story?

. . .

We Do Hope Not

The new Ambassador Theatre which the Shuberts will open next week is the first theatre to be built on the triangular plan, according to an announcement. The next question is: Will it be devoted to the triangular drama?

. . .

It seems that Clare Eames' name is being mentioned in connection with the title role of John Drinkwater's new play, "Mary Queen of Scots." Miss Eames is now playing the Princess Elizabeth in "The Prince and the Pauper." Wouldn't it be somewhat in the nature of a paradox to have the same actress play them both?

. . .

Some Stork!

(From the New York Herald)

The New York Zoological Society came into possession of a brand new, omnivorous ungulate pachydermatous mammal on Wednesday, when Mrs. Choeropsis Liberiensis, wife of the well known hay eater of the Bronx Zoo, became the mother of a bouncing baby. Mrs. Choeropsis Liberiensis, which is scientific for pigmy hippopotamus, seemed to be deeply in love with her new offspring, and indications are that it will live.

. . .

"The Tavern" seems to be a genuine mystery play. You never can tell who is going to play the Vagabond. Maybe George M. himself will step into it before it's through.

. . .

It is indeed an important sidelight on the permanence of the Eighteenth Amendment that a brewery owner in New York should now be raising

mushrooms in his plant. It almost moves one to burst forth into a dirge about

"—the old broken brewery,
The moss covered brewery,
The tumble-down brewery,
Where mushrooms now grow."

. . .

"Hello, Jack, I hear you're working. Boy, you sure look trim and smart. Who, me? No, I'm still laying off. Can't seem to get a start. I've used the same turn eight long years and now they leave me flat. Why don't I get a new act? Gee, I never thought of that."

J. F. G.

She Likes Them Long

Katherine Newlin Burt arrived in the West while Reginald Barker was cutting his production of her story, "Snow Blind." The director ran the film, which then ran about 8000 feet, straight through to give the famous woman writer an idea of the picturization.

"I have to cut 2,000 feet more," he commented afterwards.

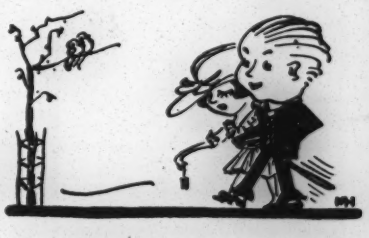
"Oh, please don't!" she exclaimed. "I like it just the way it is."

. . .

Speaking of Joe Young's and Sam Lewis' blue laws "blues," Reginald Barker offers this blue idea for whatever it's worth to whoever wants it, "You can take the bath out of Sabbath, but we've still got Saturday night."

. . .

There is no longer any doubt about it, if there ever was any. The female of the species is less modest than the male. According to the ad-



vance reports of the style experts, men's trousers will be longer and women's skirts will continue to become shorter—if possible. The blush of shame has long dwelt on the cheek of the male; now he intends to take action and by example show his sister what modesty means. A commendable motive. We trust it will not succeed.

O Tempora! O Mores!

The business manager for the first John Emerson-Anita Loos production "Wife Insurance," returned from Los Angeles last week with news that empty liquor bottles had to be rented for the production at a price of thirty cents a day a piece. As one hundred empties were absolutely necessary to picture the drunken revels of the "King of Bunkonia" in the film, the bill amounted to thirty dollars a day. One canny Los Angeles gentleman has cornered the whole supply of empty bottles and makes a business of renting them out to movie companies. Is this, or is it not, a violation of the laws against monopolies?

. . .

Dorothy Jardon, formerly a prima donna of the Chicago Opera Company and now a headliner in vaudeville, sent a box to Mary Garden for Monday's matinee at the Palace where Miss Jardon is appearing. Just to show that though they may disagree professionally, there is no hard feeling between them personally. Presumably Miss Garden sent orchids, and accompanied by Galli Curci, Raisa, Gall, Farrar, and Bori and Ponselle, applauded her sister artist's work till the rafters rang. If such was not the case, the Manageress Garden missed a glorious opportunity to inaugurate the entente cordiale which she so much craves.

. . .

Well, Do They or Don't They

Princeton's undergraduate musical comedy, "They Never Come Back," will be shown at the Waldorf Hotel on the afternoon and evening of February 9. It will be the Triangle Club's second appearance in New York this season.

The Dream

I'd love to go upon the stage. I know I would be all the rage, and surely some one would engage me for a Broadway show. I'd soon become a shining star, with a chauffeur and a car; be chaperoned by my dear mamma most every place I'd go. Oh, I can sing and dance all right. I really act when I recite "Curfew Shall Not Ring To-Night." I'm wonderful, I know. I'd be popular throughout the land; the public would pronounce me grand; rich men would beg me for my hand, and jewels would bestow. . . . Hello, what number did you say? Now, listen, mister, don't get gay; I'm not asleep; be on your way. . . . Number please. . . . Hello!

JIM.

. . .

Slumming for atmosphere in a notorious east side cafe and dance hall in Los Angeles the other day, Tod Browning approached the negro saxophone player and asked: "Do you know 'Japanese Sandman'?"

"No, suh," said the coon, "but I know a Chinese bootlegger."

. . .

But Only 400 Can Eat

At last it is evident what the Chinese Famine Fund Benefits last Sunday night were for. It seems that Chinatown merchants are planning to open a clubhouse on Mott Street with a banquet costing $50 a plate. The $20,000 raised on Sunday should come in handy.

. . .

The poor Indian must be separated from all temptation to revert to savagery, according to Dr. Henry Betts, secretary of missions of the

Christian Reformed Church, by assiduously keeping all jazz from the vicinity of his ears and all shimmy from the neighborhood of his shoulders. It brings up memories of scalping expeditions, says the reverend sir, and that must not be. But if a tribe of Indians in full regalia should descend upon Broadway with tomahawks sharpened, raising their aboriginal voices in jazzy song, and shaking their Oklahoma shoulders in rhythm, wouldn't they find a wilder crew waiting for them? They would.

. . .

A gentleman from Brooklyn was recently held in Philadelphia on a charge of bigamy, or rather trigamy. Two of his marriages he claims were performed while he was under the influence of liquor. The Anti-Saloon League should present this gentleman with a gold medal for presenting the best argument yet brought up against the ravages of alcohol.

Oh, East Is East and West Is West—— But Why Go on? You Know the Rest

If you think our clergy are going to let an Oriental woman criticize *our* styles, you're mistaken. Read the following items clipped from the New York Tribune of Sunday last. And if you want any conclusions drawn, draw them.

U. S. Styles and Dances Shock Brahmin Woman

Miss Manik Kasambi, a comely young native student from far-off India, a Brahmin of the highest caste, who has come to America to study at Radcliffe College, expresses her amazement . . . at the "immoral clothing" worn by our women. . . .

Tight skirts and skirts that show generous portions of the legs also are beyond her comprehension.

Oriental Colors of Choir Girls Dress Annoy Baltimore Pastors

Garments worn by church singers are condemned in the current issue of The Weekly Church Bulletin, issued by a group of ministers. . . .

The cut of costumes is compared with the scantiness of the gowns worn in a musical revue and the colors are described as loud, blazing and Oriental.

LONDON STAGE NOTES

"The Betrothal" Produced—Bourchier to Produce Ian Hay Play—Daphne Pollard on Tour

CONGRATULATIONS, in which I am sure the whole profession will join, to Mr. Martin Harvey, on the honor of knighthood which has been conferred upon him.

Messrs. Grossmith and Laurilard, says an official communication in connection with "The Betrothal" which they will produce

at the Gaiety

"make no secret of the fact that this, whether it succeeds or fails, is their most ambitious venture of a purely artistic point of view."

Mr. Bourchier will produce, and appear in the new "Ian Hay" play at the Strand on January 13. It is entitled "Juggernaut Carr," and is founded on the author's novel "A Safety Match."

Viola Tree has now practically completed the cast of "The Tempest," which she will revive at the Aldwych towards the end of this month.

Norman McKinnel will shortly be seen in actor-management again. The Comedy, probably, will be his scene of action.

The last weeks are announced of "The Skin Game" at the St. Martin's. The next production by the Reandean, Ltd., will be

A New Play

by H. C. Wells and St. John Ervine, as already announced here.

Messrs. Grossmith and Lawrillard have commissioned M. C. Blanc to compose the music for the English version of "Le Roi," which they will produce under the title of "The Royal Visitor." M. Blanc is a young Italian composer.

Rutland Barrington has been unable to follow his profession, owing to illness, for some long time, and so several of his friends have, by the kindness of Robert Courtneidge, who has placed the Savoy at their disposal, arranged to give him a benefit matinee there on the afternoon of February 11.

The death occurred on December 31, at Whatakane, New Zealand, of Lewis John Lohr, father of Marie Lohr. He was the youngest son of the Rev. Charles William Lohr, rector of Alburgh, Norfolk, was well known throughout Australia and New Zealand as a theatrical business manager.

A sort of Grand Guignol horror set to a hyper-eccentric

Orchestral Score

might be an apt description of the latest Swedish ballet, produced at the Palace on New Year's eve. It is entitled "Maison de fous" ("The Madhouse"), and is as engaging a trip across the borderland of sanity as the most ardent devotee of the outre in art could possibly wish.

Daphne Pollard is scoring on the Moss Empires tour in selections from the various London Hippodrome revues in which she has appeared.

Sir Oswald Stool has placed the London Coliseum at the disposal of the National Hospital for the Paralyzed and Epileptic for the purpose of a matinee on Tuesday, February 22.

At the conclusion of his performance at the London Coliseum on Monday night Grock was presented with a portrait in oils, the gift of some admirers.

FRANK WOOLF.

To Revive "Ideal Husband"

Norman Trevor, now co-starring with Gilda Varesi in "Enter, Madame," will give two special matinee performances of "An Ideal Husband" for the benefit of the Post Graduate Hospital late in February or early in March. The cast will include Merle Maddern, who played the role of Mrs. Cheveley in his production of the play at the Comedy Theatre and Harrison Hunter.

* * *

Chalif Pupils' Recital

An elaborate program was presented last Saturday evening at Carnegie Hall by the pupils of the Chalif School of Dancing. All varieties of dances were offered from the classical ballet style to the fiery national folk dances of Russia. A large audience applauded the excellent work of the dancers, which reflected great credit on their teacher.

* * *

Benefit Clears $12,000

At the benefit performance given at the Hippodrome last night by the Neighborhood Circle, of which Mrs. Samuel S. Koenig is president, more than $12,000 was cleared for the poor of the east side. The performance was given under the personal direction of A. L. Erlanger and Charles Dillingham before a capacity house.

Dunsany Arrested

For the second time in two days Lord Dunsany, the poet and playwright, was arrested on Jan. 27. He has been taken away to an unknown destination, according to dispatches from Dublin.

The first arrest of Lord Dunsany was made on the suspicion that he was possessed of firearms, but he was quickly liberated. The charge on which he is now held has not been made public. Lord Dunsany himself made a lecture tour in America recently.

* * *

London Wants "Sally"

"Sally," the musical comedy now at the New Amsterdam Theatre, will be presented in London by F. Ziegfeld, Jr., himself. Mr. Ziegfeld has received offers from the British capital, as well as Paris and Australian managers, for the production rights to the piece, but he plans to take the entire production across to London himself.

* * *

"Blue Eyes" Rehearsing

Rehearsals of "Blue Eyes," in which Lew Fields and Molly King will be starred, and Andrew Tombes, Ray Raymond, and Delyle Alda featured, were started last week with Clifford Brooke in charge.

Drinkwater Arrives

With the arrival of John Drinkwater William Harris, Jr., will begin the final selections for the cast of that English dramatist's new play, "Mary, Queen of Scots." An early production is promised.

Mr. Drinkwater is writing another play to be called "Robert E. Lee," which will depict the life of the great Confederate commander.

While the dramatist is in this country he will deliver a series of lectures on the Englishman's conception of Abraham Lincoln.

* * *

"Romance" Opens

Doris Keane opened in "Romance" at the Alvin Theatre, Pittsburgh, Monday night. In the cast are Basil Sidney, A. E. Anson, Reginald Sheffield, Marion Swayne, Miriam Elliott, Isabel West, Esther Lyon, Helen Tracy, Lynn Pratt, Frank Dawson, John Ryder, Frederick Simms, Edward Duane and John Saunders.

* * *

Hampden in "Macbeth"

Walter Hampden will add "Macbeth" to his repertoire during his Philadelphia engagement, which will begin at the Walnut Street Theatre the second week in February. That and "The Merchant of Venice" will be features of his appearances in New York, which are scheduled for April and May.

Macbeth is not an entirely untried role for Mr. Hampden, as he played it once at the Plymouth Theatre here.

* * *

Casting Thomas Play

George M. Cohan has started casting a new play by Augustus Thomas, and will present it as quickly as he can assemble the company and finish up rehearsals. The play is as yet unnamed.

In "A Winter's Tale"

"A Winter's Tale" will be presented at special performances at the Little Theatre, beginning Feb. 4, at 3.15 and continuing Saturday morning, Feb. 5, at 10.45; Friday, Feb. 11, at 3.15, and Saturday, Feb. 12, at 10.45, under the auspices of the New York Kindergarten Association, by Mr. and Mrs. Maxwell Armfield. The company will include John Burr, Grace Celeste, Dorothy Johnston, Henry Stillman, and Marjorie Vonnegut.

* * *

New Cleveland Theatre

Robert McLaughlin is planning to open a new theatre in Cleveland to be called the Ohio on February 14, with David Warfield in "The Return of Peter Grimm" as the initial attraction. Thereafter, the house will be turned over to stock for a few months and McLaughlin has promised to give "The Jury of Fate," a forthcoming Woods production, a tryout with his stock organization during the season.

* * *

Dinner for Dillingham

Charles Dillingham was the guest of honor Saturday evening at a private dinner party given at the Hotel Plaza by the directors of the holding company of the New York Hippodrome. The occasion was in celebration of the 2500th performance at the Hippodrome under Mr. Dillingham's direction.

* * *

Anderson in Paris

John Murray Anderson, who staged the new revue for Charles B. Cochran, "The League of Nations," which recently opened in London, is in Paris for a fortnight, taking a vacation, before sailing for New York, where he will begin work immediately on a new musical comedy to be produced by the Bohemians, Inc.

(C) E. O. Hoppe

MARION DAVIES

The famous beauty of Paramount pictures whom E. O. Hoppe, the English artist-photographer declares an ideal type of blonde beauty

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York*

MORRIS GEST SUES HENRY FORD FOR $5,000,000 DAMAGES

Theatrical Producer Claims Paper Libeled Him in Attack on "Mecca" and "Aphrodite"

MORRIS GEST has started proceedings in Chicago in a $5,000,000 damage suit against Henry Ford and his paper, *The Dearborn Independent*. The praecipe was filed in the Circuit Court February 1 by Mr. Gest who alleged that an article in *The Independent* on January 22, 1921, contained libelous, slanderous and false statements concerning him and certain stage productions he has handled.

It is said the paper attacked "Aphrodite" and "Mecca," terming them the most salacious spectacles ever shown in America. Mr. Gest's attorneys made it known that it had been planned to file similar suits in Detroit. The article, which is said to have been libelous, was quoted in the praecipe and is said to have asserted that the American stage was under the influence of a group of former bootblacks, newsboys, ticket speculators, prize ring habitues and Bowery characters: The article also stated, it is said, "There is nothing in Gest's career to indicate that he would ever contribute anything to the theatre's best interests."

The news of the suit created some excitement throughout theatrical circles though it was expected that Mr. Gest would take steps to uphold his reputation which has always been of the best. His productions "Mecca" and "Aphrodite" both of which have enjoyed huge success, have always been held in high regard from both an artistic and scenic point of view. "Mecca" which broke all box office records in New York proved to be the most elaborate production ever staged and met with instant favor being wildly acclaimed by all who witnessed it. After enjoying a long run at the Century theatre in New York, it was moved to the Auditorium in Chicago, where it is now playing to capacity houses. "Aphrodite" was also a sensation in New York and was greeted with popular favor. The piece was staged under an enormous expense and also enjoyed a long run at the Century, packing them in at every performance with Dorothy Dalton in the leading role.

There was an attempt made to censor "Aphrodite" when it opened in New York, but it proved abortive as nothing of an objectionable nature was found to exist in the production.

"Chu Chin Chow" is another production which Morris Gest is responsible for. After having a long run in New York it took to the road and is still creating new box office records wherever it shows.

Morris Gest has always been held in high regard by everybody who knows him or his work. He has always been regarded as a rare showman who has tried to put something new before the public and he has never spared time or expense to gain the desired results.

The article in *The Independent* is said to be anti-Semitic.

Pageant for Silk Show

Alexander Leftwich is to stage a pageant in connection with the International Silk Show at the Grand Central Palace from February 7 to 12. This annual exhibition is given under the auspices of the Silk Association of America and the Silk Travelers' Association, Inc. It will be Leftwich's task to depict the history of silk, a story covering 5,000 years and for which he is allowed thirty minutes.

Among those announced to take part in the spectacle are Irene Castle, Hope Hampton, Constance Binney, Delores Cassonelli, Alice Brady, Fritzi Scheff, Helen Ware, Ann Nielson and Doris Kenyon. Desiree Lubovska has been chosen to symbolize the "Spirit of Silk."

• • •

In Prison Benefit

Among the stars who have volunteered their services for the Benefit in aid of the work of the National Committee on Prison and Prison Labor, are Jacob Ben-Ami and Pauline Lord with Robert T. Haines and the company supporting them, who will appear on Sunday evening, February 6 at the Casino in the second act of "Samson and Delilah." Florence Macbeth, coloratura prima donna of the Chicago Opera Co., and Orville Harrold, of the Metropolitan Opera Co., will sing. The assistance of these artists with that of Margaret Wycherly, Frank Tinney and many favorites, assures the success of the Benefit.

• • •

Dickey to Fly to Florida

Paul Dickey, one of the authors of "The Broken Wing" playing at the 48th Street Theatre, will attempt to break all records for a non-stop flight between New York City and Tampa, Florida. Mr. Dickey will be accompanied on his "hop" by Joe Bennett, a comrade of his in the First Aerial Marine Squadron. They intend to make the jump, weather permitting, the coming week.

Gregory Kelly's Stock Company

Gregory Kelly will open a stock company of his own in Indianapolis about May 1.

He played in that city for three summers as a leading man in stock, under Stuart Walker's direction. "Dulcy," the new play which George C. Tyler and H. H. Frazee will present with Kelly in the cast, will have its premiere in Indianapolis on Feb. 14.

• • •

Ball to Aid Irish

Answering the call for funds to relieve distress and starvation among the suffering people of Ireland, the several hundred employes of the Thomas Healy group of restaurants have voted that the proceeds of their annual ball shall be devoted to the cause. The affair will be held at the Central Opera House, East 67th street, on Sunday evening, February 13, and it is the aim and hope of the energetic committee that they will raise $10,000 for the cause.

• • •

Loew Theatre in Cleveland

Loew's State Theatre, Cleveland, the fifth theatre in that town to come under Loew's management, with two more in the course of construction will be opened with a gala program on Saturday, Feb. 5. Twenty film and stage favorites are going to Cleveland for the occasion. This house will have a straight picture policy. Loew's State Theatre, Indianapolis, will be ready on or about Feb. 14. The policy will be vaudeville and pictures.

• • •

Kansas City Theater Burns

The Doric Theatre in Kansas City, reopened here two weeks ago, after extensive remodeling, was badly damaged by fire by an explosion and fire in the sub-basement of the building. Samuel Harding and David Harding, the owners believe the loss may exceed $25,000.

Whittier Repertoire

Eric Strindberg, nephew of August Strindberg, has made a new version of his uncle's play "The Father" which will shortly be produced by Robert Whittier in a series of matinee performances. The production will be given in the style and manner of Strindberg's original presentation in his theatre at Holte, Sweden. "The Father" will go on the road for two weeks preliminary to coming to New York. In addition to "The Father" Mr. Whittier is planning a repertory of well-known foreign plays which includes the work of Schnitzler, Andreyev, Dostoievsky, Tchokov and Hjalmar Bergstrom.

• • •

Lieut. Farrell at N. V. A.

Lieutenant Stephen A. Farrell, one of the three balloonists who were lost in the Canadian wilderness for several days, attended the eighteenth Bohemian Night given at the National Vaudeville Artists' Club last Sunday night. After the show Lieutenant Farrell recited his experiences. Among the artists who appeared on the program were Emma Carus, the Ford Sisters, Griff, Roth Children, Madame Zonah, Walter Leopold, Mlle. Negitt, John O'Malley, Tommy Jordon, Raymond Joyce, Roy La Salle, Les Marchants, Gillen and Muir and others.

• • •

Schirmer Sued for Divorce

Mrs. Florence Powers Schirmer has brought suit for separation against Gustave Schirmer, president of the music publishing house of G. Schirmer, Inc., asking $300 a week alimony and $3,500 counsel fees pending trial of the suit.

• • •

Guilbert Repeats Play

"Guibour," a fourteenth century miracle play which was produced two years ago in the Neighborhood Playhouse, was again presented Sunday night at the Thirty-ninth Street Theatre by the students of Mme. Yvette Guilbert's Dramatic School.

PLEA FOR CHEAP GALLERY SEATS

A. E. A. Addresses Letter to Managers' Association

As the first move in an endeavor to secure a return to the former lower admissions to the gallery the A. E. A. has sent to the United Managers' Protective Association a letter signed by Frank Gillmore, Executive Secretary, which reads in part as follows:

"The fact that there are no really low-priced seats in the first-class New York theatres today is a matter of great concern to playgoers generally and to the Actors' Equity Association in particular. We willingly recognize the fact that the managers have a right to handle such matters themselves, but at the same time we believe we are justified in making an appeal for the theatregoer of small means.

"It goes without saying that in every large city there are those who cannot afford to pay more than 25c for a seat in a theatre; and when we look at the empty galleries we cannot help but wonder whether it would not be to the managers' advantage as well as to the class of theatre lover referred to if the price of admission for that particular part of the house were reduced by one-half."

• • •

Ethel Barrymore Returns

Ethel Barrymore, who has been a patient at Christ Hospital in Cincinnati for two weeks, has returned. Miss Barrymore underwent a slight operation. Her uncle, John Drew, accompanied her on the trip to New York. She is now at the Flower Hospital.

• • •

Seek Kansas City Site

Edward Bloom, general manager for the Shubert interests, after viewing many possible sites for the erection of a $750,000 theatre in Kansas City as one of the vaudeville houses to be operated by the Shuberts, announced that the work of erecting the new playhouse would begin this spring. The location that is being considered is Fourteenth and Baltimore, one block south of the new Orpheum Theatre.

• • •

Porter Emerson Browne Sails

Forter Emerson Browne, author of "The Bad Man," has sailed for Nassau, accompanied by Mrs. Browne and his two daughters. While there he will complete a play about Central Europe which he has projected for William Harris, Jr.

• • •

MacGregor Gets New Play

Edgar J. MacGregor will shortly start rehearsals of a new comedy, "A Night of Love," by Samuel Ruskin Golding, co-author of "The Bronx Express." The offering is slated to have its first presentation in Atlantic City during March.

• • •

New Zoe Akins Play

A new play by Zoe Akins, entitled "The Lady in Waiting," is about to be placed in rehearsal by Arthur Hopkins. The play deals with an opera singer, and is said to be a satire on the artistic temperament.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

CHICAGO HAS EXTENSIVE THEATRE BUILDING PLANS

Shuberts Retain Garrick But Will Also Erect New House—Many Other Projects Under Way

BY the terms of an agreement newly negotiated the Shuberts retain control of the Garrick Theatre when their present lease expires in the autumn of 1923. The firm of Jones, Linick and Schaefer has for some months held the theatre under lease for a period of twenty years subsequent to the expiration of current Shubert lease, but the Shuberts have now recovered future control of the playhouse. Their new lease also is for twenty years. In surrendering to the Shubert control of the Garrick after 1923 Jones, Linick and Schaefer have not moved at all in the direction of narrowing their interests. They are now negotiating for another downtown theatre of the first class which it is said they desire to occupy during the time they are building a spacious new vaudeville house in the site of McVicker's Theatre.

This firm have recently taken over from the Saxes of Milwaukee the Rose, Alcazar, and Boston Film Theatres in the heart of the Loop and will control and operate a new 3,000 seat variety and picture house to be built at once at Michigan avenue and 110th street. This will be called the Roseland.

The Shuberts will not alter their plans for erecting a new house here. They have completed negotiations for a site for a new theatre at the northern limit of the Loop and plans for this house are now being completed. Plans are also being drawn for another large new theatre to be built here by this firm, which is expected to make one of its new houses on its new vaudeville circuit if it can be constructed in time.

Enterprises now under way promise to give the downtown district one of the finest collections of theatres in the world. The Apollo, A. H. Woods' playhouse at Randolph and Dearborn streets, nears completion, and the Selwyn and Harris theatre will be built this year on Dearborn street between the Woods theatre and Lake street.

A. L. Erlanger and Harry J. Powers, now in control of the Illinois, Blackstone, Powers and Colonial, have plans as yet more or less tentative for two new houses and Lester Bryant, Lessee with A. H. Woods of the Playhouse and prospectively, after September, 1922, of the Studebaker, has carried far toward consummation negotiations for the erection of a theatre within the Loop.

Morris Gest and David Belasco also are in search of a site for a playhouse of the first class. The Ambassador and Roosevelt film theatres on State street, two of the finest in the world, will soon be completed.

Two Musical Pieces in April

A. L. Erlanger has completed an arrangement with Arthur Hammerstein by which Frank Tinney, who is under Mr. Hammerstein's management, will play his Chicago engagement this season at the Illinois Theatre.

Arrangements have also been made with Oliver Morosco to book Charlotte Greenwood in "Linger Longer Letty" at the Olympic Thetre from April 10 on.

• • •

"Florodora" in Chicago

The Shuberts' revival of "Florodora" will open in Chicago at the Studebaker, Sunday, Feb. 6. William Danforth has succeeded George Hassell in the cast; Dama Sykes has taken the place of Christie MacDonald, and other players are Robert Pitkin, Walter Woolf, Harry Fender, Isabel Rodriguez, Maxine Brown, and Nace Bonville.

• • •

Gest to Have Chicago Theatre

Morris Gest has made it known that in the future the first performances of his spectacles will be given in a Chicago theatre of his own. The news was conveyed via the footlights to the 4,000 persons who greeted the first Chicago performance of "Mecca" in the Auditorium Theatre. Mr. Gest himself confirmed the announcement, which had just been made by his stage director.

• • •

Schaefer Elected President

Peter J. Schaefer, of the J. L. & S. circuit, was elected president of the Allied Amusement Association at its regular monthly meeting, Monday, Jan. 24. Maurice Choynski resigned on account of press of other business.

Drop a Sensation

The Silver Leaf drop used in the Fanchon and Marco "Satires of 1920" which opened last week at the Olympic Theatre, Chicago, and which received special notice in the daily press because of its beauty and design and construction, was made by the Universal Scenic Artist Studios, Chicago.

• • •

Ball a Success

The ball of the I. A. T. S. E., held January 27, in Chicago, proved a big success, netting a clear profit of more than $8,000.

• • •

Blaneys Get Astoria Theatre

Charles E. and Harry Clay Blaney have acquired the Steinway Theatre, in Astoria, to be added to their chain of six theatres in the metropolitan district.

Balloonists in Vaudeville

Lieutenants Louis A. Kloor, Jr., and Walter Hinton are scheduled to make their first vaudeville appearance at F. F. Proctor's Theatre, Mount Vernon, with an engagement on B. F. Keith Metropolitan time to follow. The opening date is Thursday, Feb. 17, and the present plan is to bring them to the Riverside Theatre on the following Sunday.

A dialogue, having for its subject the adventures of the naval aeronauts, will be the offering of the naval officers. It is possible that pictures of the various phases of the adventure will be produced and that stereopticon slides will be used. Lieutenant Farrell is not to be with them. It is not certain that the naval department will permit the engagement.

• • •

Stage Models at Ball

Historical interest is attached to the annual ball and entertainment to be given under the auspices of United Scenic Artists Local Union No. 829 at the Waldorf Astoria March 9. Miniature models of famous old time stage plays will be displayed in the Waldorf on the night of the ball. They will include models painted by Charles Witham, who is considered the dean of the scenic artists' profession both in years and service and as a member of the Local Union No. 829.

• • •

To Seek European Novelties

Mollie Forscher, who has charge of the ladies department of the Nat Lewis specialty shop on Broadway, will leave for a business trip to Europe on May 10. She will visit London, Paris, Rome, Switzerland, and Central Europe. Mr. Lewis is enlarging his ladies department, and Miss Forscher will scout the European market for novelties in gloves, hosiery, and lingerie. She has also been commissioned to make some private purchases for many screen and stage stars.

• • •

Rothacker Speaks at Meeting

The Chicago Motion Picture Press Club, which met at the Hotel Stratford, Friday, Jan. 21, listened to a very interesting talk on "What is the Matter with the Industry," by Watterson R. Rothacker, of the Rothacker Film Mfg. Co. The club has at least one prominent speaker at each of its semi-monthly meetings.

5 YEARS AGO TODAY

"Erstwhile Susan" is produced at the Gaiety Theatre with Mrs. Fiske as the Star.

The Diaghileff Ballet Russe makes it appearance at the Century Theatre.

"Captain Jinks" Is Filmed by Essanay with Ann Murdock and Richard Travers.

Muriel Ostriche in "A Circus Romance" is released by Equitable.

Wallace Reid in "The Golden Chance" is released by Paramount.

20 YEARS AGO TODAY

"The Honest Blacksmith" is produced at the Star Theatre with a cast including Robert Fitzsimmons, Mrs. Fitzsimmons, Ed. Dunkhorst and Harry Clifton.

"Nell Gwyn" opens at the Murray Hill Theatre.

"The Climbers" is produced at the Bijou Theatre with a cast headed by Robert Edeson and Amelia Bingham.

"Midnight in Chinatown" is presented at the Third Ave. Theatre.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The referendum vote on the "Equity Shop" will be posted within the next few days and will be accompanied by the last words of the Council on the subject. Same will be sent to the member's last address as recorded on our files so, if not received, please write your people at that address to forward it at once. Some of our deputies have asked us to send them blocks of votes for distribution but that would hardly be practical and would result in many "repeats." However, if a member fails to receive his voting slip by February 7 let him drop us a postcard and we will instantly attend to it. Polls will close the last day of February at 6 P. M. so that every member, no matter in what remote part of the country he may be, will have plenty of time to register his decision on this most important matter.

Negotiations with the Shubert management for a settlement of our difficulties are going forward. They should be completed very shortly. As an instance of the good faith of this management in the present negotiations—a member of the Chorus Equity was a member of one of the Shubert companies which has recently laid off. She was not sent for when the company was reassembled and felt that this was an act of discrimination in that she had insisted upon a Chorus Equity contract from them during her previous engagement. She wrote the Chorus Equity asking for advice. We got in touch with Mr. Lee Shubert, who said he would place the girl in the company immediately. A wire was sent the girl who was in Boston and she joined the company the next day.

Mr. Gilbert K. Chesterton, the famous British writer, who is visiting our shores, when asked what he thought of the action of a group of American Playwrights in repudiating the Actors' Equity, said that he was with the unions; that he belonged to two himself and that he believed that the artist and the writer should join with the working man. "If they don't," he said, "they must depend on patrons and one cannot depend on patrons of art now. In the old days," he continued, "you might expect a patron to be a gentleman of culture, but capitalism has made it possible for the stupid man to acquire wealth and the stupider he is the richer he gets."

Mr. Frank R. Dare has been appointed to take the position of Manager of the Chicago Office in place of Mr. Keyes, who has resigned. Mr. Dare has been doing excellent work for us in California in regard to the George M. Anderson and MacArthur claims and he has proved, in our opinion, his complete capability to fill this post of greater honor and responsibility.

We have been warmly urged to open a branch office in Kansas City to bring about a closer cooperation between the Equity and the Tent and "Rep" shows of the Southwest. The Council is giving this matter its earnest consideration.

FRANK GILLMORE,
Executive Secretary.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

Is That So!

Inez Plummer, the leading woman in "The Broken Wing" at the 48th Street Theatre, celebrated her 2500th performance on the stage on Tuesday evening. *Miss Plummer* holds the unique distinction of having been a leading lady at the age of 17, a position she filled with *William H. Crane* in "Boys Will Be Boys."

Ada Forman and *Bessie Clifford* are the latest additions to the cast of "Midnight Rounders of 1921," the newest Century Promenade production.

Brigham Royce, now acting the leading male role in "Miss Lulu Bett," is to appear in a series of matinees of "Macbeth" in New York this season.

Al Jolson has

returned from Palm Beach and rejoined "Sinbad" opening in Providence Monday night.

Charles McNaughton of "Three Live Ghosts" is to have a play written for him by *F. S. Isham,* author of "Three Live Ghosts."

Ethel Davis and *Jessica Brown* have been engaged for "Midnight Rounders of 1921," the new late hour show on the Century Promenade.

Dorothy Daniels, a graduate of George Washington High School, made her stage debut last week in "The Passing Show of 1921."

Oscar Shaw has been engaged for the new "Ziegfeld Garden Frolic" and the "Midnight Frolic."

Brock Pemberton Was

one of the speakers at the Kansas Day dinner at the Waldorf, making an address on his two productions. "Enter, Madame," and "Miss Lulu Bett."

Miriam Miller has joined the forces of Charles Dillingham and is appearing in the Toyland scene at the Hippodrome.

Loretta Morgan, a niece of *Chief Little Feather* of the Crow warriors has entered the cast of "The Greenwich Village Follies 1920."

Joseph Urban has been engaged by *F. Ziegfeld, Jr.,* to paint the scenes for the "Ziegfeld Garden Frolic."

Frances Underwood has been engaged as leading woman for *Leo Ditrichstein* and has left for Boston to begin rehearsals.

Max Marcin, Producer

of "Three Live Ghosts," has brought an idea for a play from *William Stone,* his company manager.

Rheba Stewart has joined "The Midnight Rounders of 1921."

Marietta, O'Brien has joined the Ziegfeld "Garden Frolic."

Beatrice Constane, who made her professional debut as a member of the cast of "Lady Billy" at the Liberty Theatre has written a one-act satire for vaudeville use. It is called "An Old-fashioned Mother."

Florence Walton has purchased a house at 134 East Sixty-fifth street. The purchase price is declared to have been $100,000.

Jerome Kern and *Dave Stamper* have written musical numbers for the new Ziegfeld "Garden Frolic," opening on the New Amsterdam Theatre roof on February 8.

Charles Hanson Towne has novelized *Porter Emerson Browne's* "The Bad Man," in which Holbrook Blinn is appearing. The book is published by Putnam.

Kenneth Hill is to play the part of Director Schlegel in "The White Villa."

Luis Alberni, opened in "Near Santa Barbara," the New Willard Mack play, at the Greenwich Village Theatre.

Edward G. Robinson, who is playing in "Samson & Delilah," will play "Arnes" in "Eyvind of the Hills" for special matinees at the Greenwich Village Theatre.

Allan Kelly has been engaged for "Tangerine."

Lionel Hogard will play "Ross" in the forthcoming *Arthur Hopkins* production of "Macbeth."

Phil Golden, violinist has been placed with *Lew Cantor's* act, "Stepping Stone Revue." He was placed by *Harry Bestry.*

Miriam Folger has been engaged by *Sam Shannon,* to appear in one of his acts. *Miss Folger* was placed with *Mr. Shannon* by *Harry Bestry.*

Grace Hoey, has been placed with *Chas. B. Maddock's* act, by *Harry Bestry.*

Barney Gallant, Manager

of the Greenwich Village Theatre will go to Europe in April.

Michel Fokine gave the first of his lectures, with demonstrations, on the modern Russian ballet before the Andersen Club in the auditorium of St. Agatha's School, in West End Avenue.

Jane Grey has succeeded *Josephine Victor* in "The Skin Game" at the Bijou.

Grace Ellsworthy is the latest addition to the cast of "Love Birds," now playing in Boston, with *Pat Rooney* and *Marion Bent* in the stellar roles.

Margaret Anglin Made

an address at the first meeting of "The Union of East and West" in the Anderson Galleries this week.

Carlotta Monterey, who recently went to California has returned to New York.

Helen Barnes, who left the cast of "Ladies Night" some time ago to go to England, is en route for New York.

Albert Perry, who was injured some time ago in an automobile crash in Times Square, will return to the cast of "Heartbreak House" at the Garrick Theatre.

Diana Dore, a popular English beauty will shortly make her appearance in "Ladies Night."

Lydia Lopokova arrived in New York aboard the Aquitania to appear in a special ballet as a feature of "The Rose Girl."

Henry Goldsmith, of the firm of *Frederick and Henry Goldsmith,* one of the most prominent firm of theatrical attorneys in New York City, died last week at his home in this city. The firm will be continued under its former title.

David Gardiner has joined the cast of "The Midnight Rounders of 1921."

Leon De Costa has written a song called *Lightnin'.*

GEORGE ARLISS

As he appears in the screen version of his stage success, "The Devil," which Associated Exhibitors are releasing through Pathe

GUS EDWARDS TO OPEN SCHOOL

Will Train Pupils in Practical Stage Work

Being responsible for a big list of stars who were originally discovered and developed by him, Gus Edwards plans to open a perfectly systematized and well organized school for the development of stagecraft. These departments will include stage, eccentric and ballet dancing; dramatic reading and action; instruction for the proper singing of ballads and light, popular songs; harmonizing duets, trios and quartets and ensembles. Mr. Edwards, having been encouraged by the B. F. Keith offices to produce on a large scale next season, will be in a position, it is said, to utilize most of the newly found, talented pupils of the school, which is to be known as the "Gus Edwards Stagecrafts School."

Daly Back in "The Tavern"

Arnold Daly has deferred his plans for a production of his own, and has resumed his role in "The Tavern" at the Cohan Theatre. His return was occasioned by the withdrawal of John Meehan, who went to Rochester to supervise the opening of the Chicago company of the piece. Daly will continue in the play indefinitely.

Faversham to Move Again

William Faversham and the company appearing with him in "The Prince and the Pauper" at the Apollo Theatre, are in for another move. On Monday evening, February 14th, the production will be transferred from the Apollo to the Selwyn Theatre. The play was originally produced at the Booth.

Jewish Art Theatre Comedy

The Jewish Art Theatre is now offering "Di Noodnikes," literally translated "The Bores," by Ossip Dymow. The play is described as "a take-off on fads and isms," with special reference to psychoanalysis and futurism.

"Mixed Marriage" Moves

St. John Ervine's "Mixed Marriage" moved to John Cort's Sixty-third Street Theatre, where it began an engagement Monday night. The same cast which was seen in this tragedy of Irish life when it was presented by the Bramhall Players some time ago will continue.

"Cognac" Coming

"Cognac," the play by David Arnold Bald, which the Shuberts were to have produced at the Princess Theatre last week, will be brought into New York in the next few weeks. Olive Tell will be seen in the title role.

"Midnight Rounders" Postponed

"The Midnight Rounders of 1921," scheduled to open at the Century Promenade Monday night, has been postponed until Saturday, Feb. 5.

"Honeydew" Closing

The last performance of "Honeydew" at the Casino Theatre will take place on February 19th. After closing in New York, "Honeydew" will tour the larger cities of the East.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

In the Song Shops

By Johnny O'Connor

A Few Words With Billy Jerome About His Past and Future—Clarence Gaskill's Dedications to His Pals

AL JOCKER

Mr. Jocker and his "versatile five" are making a big hit nightly at the Pelham Heath Inn. Mr. Jocker is on exclusive contract to the Aeolian company, and is making all their dance records. He has just completed "Make Believe" and "Bright Eyes." He also made the "Margie" record. He has a reputation as an expert musician and knows how to make zippy dance music. He has written a few numbers himself

THIS is my, first assignment on the Song Shops. It is a dizzy assignment for a crow like me.

My first assignment on the "Song Shops" was a detail to wrap this business into concrete form insofar as news is concerned and not knowing the technical point of Songdom, I sought out my old pal, *Billy Jerome.*

Billy acquiesced to tell me

A Few Things

about Songdom, and as I listened to *Billy* inquiringly, I learned that he was born in Cornwall on the Hudson. He has been writing songs since 1883. His first published song was *He Never Came Back.* In those days you made as much from a song as you do now from the sale proceeds of the feathers from a frog's tooth.

Listen to Billy

"When I first came into prominence insofar as popular songdom is concerned, I was ushered in with *My Pearl Is a Bowery Girl,* which I wrote in conjunction with Andrew Mack.

"From the time of the launching of that number, publishers began to realize that I was not a nonentity. My next innovation into Songdom was *A Little Bunch of Whiskers on His Chin.* This introduced the 'rube' character into songdom and I certainly must give credit for the collaboration of my old pal, *Andrew Mack.*

"From then on, things went Humpty-Dumpty and I finally met *Jean Schwartz.* Together we wrote

A Song Called

When Mr. Shakespeare Comes to Town. This went very good and we had the room rent paid, the landlady satisfied and the fellow on the corner knew us as regular customers and our credit was good.

"My next effort was *Any Place I Can Hang My Hat Is Home Sweet Home To Me.* This amounted to little for shortly after I wrote *Mister Dooley* which created a furor throughout the world.

"Then my chest became inflated and I realized I was a song writer.

"*Bedelia*" was my next popular composition and it has been whistled through the world.

"The Chinatown jingle became a prominent phrase and *Mr. Schwartz* and myself wrote *Chinatown, My Chinatown.* Enough said.

"I then became associated with the name of *Von Tilzer.* With *Jimmie Monaco,* I wrote *Row, Row, Row* and later with *Von Tilzer* I had the pleasure of collaborating with him in the successes of *Good Bye Boys, The Green Grass Grew All Around, A Little Bunch of Shamrocks* and *Lovely Weather.*

"Now with due consideration to all my former successes, I have capped my song writing climax with the greatest song I have ever written.

"I may be wrong.

Critics Claim

I am right. In my own heart I think honestly, fairly and conscientiously it is the supreme effort of my brain.

"While I think it is my supreme effort, I must give due credit to my collaborator *Harry Von Tilzer,* who has taken the last chord that I literally possessed and has wedded it to one of the greatest musical efforts of his inexhaustable musical brain.

"Incidentally, *Mr. Von Tilzer* has been to me, what *Man-O-War* will be to others."

Best Selling Sheet Music

FOX TROTS—Margie, Waterson, Berlin & Snyder; Whispering, Sherman-Clay; Avalon, Remick.

BALLADS—Rosie, Remick; Broadway Rose, Fisher.

Now that the music publishers have

Their Organization

and the composers are represented by their society, the song pluggers are considering the possibilities of an organization of their own to be conducted more on the basis of a social club.

A number of the so-called "pluggers" were formerly members of the Song Writers' Society, but this organization has apparently given up the ship and the pluggers are now without representation.

While no details of the new society could be procured, it is believed the leading figures in the organization will seek the aid and cooperation of the Music Publishers' Protection Association in the formation of the new society.

Ever since the Stone Age

When Songs Were

written with stone crushers it has been customary for writers and composers to "dedicate" their numbers to somebody, something or some worthy cause. It appears to be a popular theme nowadays for the present crop of writers to dedicate their numbers to some member of their family, a deceased parent or a pal. Once upon a time (by way of illustrating the point we started out to convey) *Clarence Gaskill* lived in the quaint old town of Philadelphia. (Any reference to Philly may be incomplete without the word "quaint.") But *Gaskill* never forgets the home of the Liberty Bell or some of the pals and chums of yesteryear. So he struck New York and wrote numerous song hits. He composed *That's How You Can Tell They're Irish* that Witmark published. He and *Tommy Gray* wrote it. It is dedicated to "our friend *H. Bart McHugh.*" *Bart* is a loyalist of Phillytown, loyal to the town and his friends. Hence the tribute paid the genial *Bart* by *Clarence* and *Tommy.* Then *Clarence*

Wrote Another Hit

namely, *I've Got the Blues For My Kentucky Home,* another of Witmark's newest "naturals," and we find this upon the title cover: "Dedicated to my little pal, *Flo Bert* of *Brendel* and *Bert.*" And so it goes! It is up to *Clarence* to dedicate *And They Passed the Brown Derby* to another of his Quakertown pals, *Connie Mack.* Or he might write one entitled *The Cellar Blues* and make *Connie* the recipient of the dedication. *Connie* still runs the American League ball team there.

The Jerome H. Remick Company feels justly proud of the showing it is making with some of its hits upon the "mechanicals." Nearly all of the larger phonograph companies have accepted a new novelty song, *Spanish Love* and will release it shortly. Beside *Rose* and *Nightingale* Remick also has two corking numbers on the "mechanicals" in *Somebody Like You* and *Guessing* which are featured by all the large dance orchestras.

Tommy Gray has gone to Cuba upon a month's vacation. Look out for a new Cuban song when he returns. It will either be a moony number or one telling how moist things are in that heavenly land.

Rhue Gill, remembered as traveling professional manager for the Riviera Music Company, is now located with the Marigold Cabaret, Denver, using a great line of songs and scoring a big hit so reports have it. *Miss Gill* naturally is booming some of the Riviera's hits.

• • •

Is That So!

Make Believe and *Bright Eyes* two of the latest releases of the Waterson, Berlin and Snyder catalogue are now being featured at the leading Broadway places of amusement.

Both are fox trots and have leaped to the top of the selling list of current instrumental pieces. This looks as though the Strand firm are knocking "Babe Ruths" in the popular selling line.

Maurice Richmond has purchased the selling rights for the United States of the Wall-Kane phonograph needle, a new invention which threatens to revolutionize the needle now in popular use from a standpoint of endurance and thrift.

Richmond has also marketed two new numbers one, *Grenada* a fox trot, and *Mello-Cello* an instrumental number.

Robert Hood Bowers, one of the most prominent composers of the current time, has been appointed general musical director of the Aeolian Co., on West 42nd St.

Best Selling Records

COLUMBIA—Fox Trot, Palestina (3349) Lopez; One-Step, Think of the Little Daddy (2994) Sweatmans Jazz Band; Waltz, Beautiful Annabelle Lee (6175) Printers Orchestra.

EDISON—Fox Trot, Darling (50715) Della Robia Orchestra; Waltz, Honey Dew Waltz (50709) Lenzbergs Orchestra.

PATHE — Fox Trot, Bright Eyes (20486) Casino Orchestra; One-Step, O-H-I-O (22499) Benny Krueger; Waltz, Legend (20485) Casino Orchestra.

VICTOR—Fox Trot, Feather Your Nest (35703) Paul Whiteman Orchestra; One-Step, O'Gee O'Gosh (18701) Benson Orchestra; Waltz, Alice Blue Gown (18700) Jos. Smith Orchestra.

Joe Keit, general manager of the J. H. Remick Co., is the father of a baby boy, born this week. The youngster tipped the beam at 8 pounds. Both mother and child are doing well.

Without You is the title of a brand new fox trot ballad delivered to the Remick Co., by *Al Gumble* and *Joe Greer.* The lyric was supplied by *Sidney Mitchell.*

Jack Smith has been appointed Assistant Manager of the Broadway Music Corporation. He was formerly connected with the Philadelphia office of the above concern.

Page Johnny O'Connor!

THE most popular indoor sport among theatrical managers at the present time, particularly among the vaudeville magnates, is the possibility of exterminating the "side-door" ticket scalper, the fellow who generally operates from a small store adjoining the theatre, who engages "barkers" to cry out the fact that he has front seats for the current performance. With a new governor installed there have already been several suggestions of legislative moves to bring about a law that will wipe this so-called "evil" from the theatrical confines of the state.

To the Theatrical Manager

this chap is considered an unnecessary "evil." To the fellow (with the price) who has to stand in a long line extending sometimes from the box-office to the block above or below the theatre, this speculator is looked upon as a "savior."

The fellow who attends a theatre at short notice, without arranging in advance for his seats, and who is generally attended by a wife, sweetheart or friend, is gladly willing to pay the additional fee for the convenience of stepping out of the line and entering the theatre immediately. Upon this type of patron the small speculator thrives. He depends on the fellow in the line, and the fellow in line who doesn't care much for the extra fee depends upon him.

Consequently, the only way to exterminate the fellow "next door" is to exterminate the line.

Under the Present System

of ticket selling, the line is bound to be a lengthy one around any popular theatre, particularly where a popular show or vaudeville program is presented. Many patrons decide on a moment's notice to attend a theatre and without reservations, following the rule of "first come first served," they find themselves on the inevitable line. The "barker" next door saves them—what they consider—ten dollars' worth of impatient waiting for one-third that amount, and consequently we have the so-called "evil."

A member of the Keith executive offices, in discussing the problem with B. S. Moss the other day, seems to have hit upon a possible solution of the evil, and his sugges[illegible] seems to be about the only me[illegible] of exterminating the "line [illegible] incidentally the "barker."

He discussed the manner in

Tickets Are Sold

at the Polo Grounds, Madison Square Garden, and other large sporting centers where the crowds far surpass those attending theatres. At the Polo Grounds, he argued, they have from fifteen to thirty booths where tickets can be procured, and there is no such thing as a line. Even when the capacity of the stadium is taxed, one can arrive and in a very few minutes find himself before one of the many booths in a position to buy his way into the grounds at BOX OFFICE PRICES. Consequently, the speculator has no demand, and this condition makes it impossible for him to mulct the patrons.

At the Palace, for instance, there is

But One Window

to purchase non-reserved seats for a current performance. On either side of the theatre, and in several other stores down the block, the patron can be accommodated without delay for a premium. And notwithstanding the precautions taken against these speculators, they manage to procure the best seats in the theatre far in advance of any performance.

This man conceived the thought that with three or four sub-box offices in the lobby of the theatre, opened for business shortly before the opening of the performance, the "line" would be eliminated and the

Speculators Outwitted

for there would be little or no delay and, at box-office prices prevailing at all booths, the speculators would have little or no market for their wares.

The plan not only sounds practical, but promising. One can conceive a line of one hundred people broken in four parts and the time required to reach the purchase point diminished to such an extent that the saving in price would be worth the short delay in arrival.

Gallagher's Plunge

With the Volstead act in apparent full working condition, it's seldom one sees a Broadway "Cabaretist" make a $20,000 plunge on a show where his seating capacity is only of the average grade and where the floor space is divided between the show and intermittent dancing.

Billy Gallagher who is well known along the Rialto and who now supervises the activities in the Broadway Gardens at 711 Seventh Avenue decided to gamble on his amusement of a drawing card and authorized Charles Cornell, his stage director, to "go the limit" and Cornell certainly went the limit with the new show which opened there last Monday.

Cornell first proceeded to procure 17 principals and ten chorusers and then piled, in addition to the salary expenses, an additional fee of $14,000 in costumes and electrical effects.

1,500 invitations were mailed out for the opening and it required the combined efforts of a dozen police officers to handle the crowd which flocked to Gallagher's the opening night. Immediately afterwards reservations were received that promise to insure Gallagher in full for his "speculation."

It is sometime since any Broadway restaurateur "gambled" to this extent on a show without assurance of a return and with the Prohibition act in force now, stronger than it has been since its adoption, none of the better grade of cabarets have dared to stage a show of such pretentious proportions.

The title of the production is "The Society Revue" and was originally presented at Yonkers last week, prior to the opening showing at the Broadway Gardens. The dances were staged by Cornell, while the interior of the hall was decorated for the occasion by Edward White.

During the running of the show proper contests will be staged, one unique idea being a "roaring" contest in which Prof. Richard Morgan will predominate. Messrs. Murphy and Dunn will also present a specialty daily during the hours allotted to tea dansants.

Jack Dockney will supervise the shows nightly while Bernard Gallagher will act as host.

At the present time, this is undoubtedly the biggest production being shown in any Broadway cabaret and when one considers the fact that the average burlesque show carries about 20 people, the personnel of the Gallagher production, numbering more than that can be appreciated.

Horning the Elks

Following the criticism of an impromptu act offered by Bert Levy at the Elks Lodge Room a few days ago and which appeared in the New York "Clipper," the following communication was directed to the Editor of that publication by William Phillips, Secretary of the organization.

January 22, 1921.

Editor,
New York Clipper,
New York City.

Dear Sir—Your issue of January 19 contains a "criticism" of an "act" presented by Mr. Bert Levy before New York Lodge of Elks, last Sunday, January 16.

Permit me to call your attention to the fact that there is no such place as what you term "Theatre-Elks." Nor did Mr. Levy appear at a regular performance. His "act" was not an "act" at all, but an impromptu effort for the entertainment of his friends presented at a social session following the regular meeting of the lodge.

He was not performing for "critics," and appeared under circumstances which should have precluded any possibility of criticism.

Furthermore the writer of the "Clipper" article had no right in our Lodge Room unless he is a member of the Elks. If he is, charges will be preferred against him for his indecent betrayal of the Lodge's hospitality.

If he is not an Elk, and we find that any member of the Order aided him to gain admission to an affair intended for Elks only, charges will be preferred against that individual.

As for the ethics of the case, sneaking into a private gathering to criticise the act of a gentleman who is merely entertaining his friends, is about as indecent a violation of journalistic propriety as can be imagined.

You owe both Mr. Bert Levy and New York Lodge an apology, which I hope will soon be forthcoming.

Yours very truly,
(Signed) WM. PHILLIPS,
Secretary,
N. Y. Lodge No. 1,
B. P. O. Elks.

The "criticism" referred to was signed by one H. W. M. and referred to the Levy effort as an "attempt that was amateurish and of the schoolboy at the church strawberry festival order." The writer also suggested that Mr. Levy procure some new stories and learn how to tell them.

The letter directed to the theatrical publication carries its own significance.

"H. W. M." shows a trace of far more amateurishness in his "review" than we could ever believe Mr. Levy to be guilty of in his work. Bert Levy has been an entertainer before the public for many years, an originator in his particular line and one whose work in such instances as Mr. Phillips describes can be contrasted with that of any actor in the show business.

Just why "H. W. M." should take advantage of a social gathering to register in print a review of this kind is a mystery to us. Apparently he is a frequenter of church strawberry festivals. He should confine his "reviews" to such affairs.

BERT LYTELL

Who is now in the East where he is making his next picture for Metro under the direction of Maxwell Karger

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

The New Plays

"IN THE NIGHT WATCH"

Big Melodrama Staged at the Century

Melodrama in three acts, by Michael Morton. Adapted from "La Veille d'Armes," by Farrere and Nepoty. Staged by Frederick Stanhope. Produced by the Shuberts at the Century Theatre, Jan. 29.

Lieutenant Brambourg.....Cyril Scott
Alice Perlet.....Margaret Dale
Eugenie de Corlaix.....Jeanne Eagles
Lieutenant Commander Dulec.....Paget Hunter
Commander Fargasson.....Knox Orde
Lieutenant d'Artelle.....Edmund Lowe
Captain de Corlaix.....Robert Warwick
Chief Engineer Birodat....Robert Thorne
Surgeon Ribot.....Harold de Becker
Dagorne.....B. Huntington
Le Duc.....Max Figman
Cabin Boy.....Albert Miller
Signalman.....James F. Rider
Quartermaster.....Frank H. Miller
Petty Officer.....Augustus Rolland
Clerk of the Court.....Kenneth Lawton
Commander Mowbray...Maclyn Arbuckle
Captain de l'Estissac.....John Webster
Rear Admiral de Lutzen...Walter Walker
Rear Adm'l de Challemont.Joseph Morrison
Rear Admiral de Loubat.Jefferson Murray

Someone must have said to *Lee Shubert*, "Do you know that Drury Lane has been a great London success for years?"

And *Mr. Shubert* answered, "And suppose I do?"

And "In the Night Watch" is the result.

Husband a captain in the navy. Wife comes aboard for a dance. Young lieutenant in love with wife. War declared. Wife in lieutenant's cabin. Ship sails away. Battle. Lieutenant killed trying to save captain. Captain courtmartailed for loss of ship in battle. Wife appears at the great moment in the trial and says, "He gave the right signals!" Acquitted. Clinch. Curtain.

The story doesn't sound so very great does it? Well, it isn't a great story but there's a spectacle back of it and that is all that matters. The ship actually sinks. And Drury Lane has done nothing more exciting. And since it is exciting it serves its purpose.

Robert Warwick and *Jeanne Eagels* head the cast. If the motion picture does for all actors what it seems to have done for *Mr. Warwick* let all our actors go into pictures. He is often superb. *Miss Eagels'* performance is sort of uneven. Which convinces me that some of it was due to first night nervousness. *Edmund Lowe* did a great deal of work with stilted material. *Margaret Dale* was wasted.

S. Jay Kaufman.

"In the Night Watch" a Thriller—Willard Mack Play in the Village—Grace George in New Comedy

"NEAR SANTA BARBARA"

Willard Mack Opens in Greenwich Village

Play in four acts by Willard Mack. Produced by William Wellman at the Greenwich Village Theatre, Jan. 31.

Sheriff "Tod" Wilson..Howard Truesdell
Phil Yeager.....Joseph F. Sweeney
Mike McKenzie.....Charles Abbe
Nocka.....T. Tamamoto
Ylario.....Luis Alberni
Ysobel.....Zola Talma
Bud Jenks.....Royal Stout
Mrs. Bill Trainor.....Clara Joel
Mr. Bill Trainor.....Willard Mack

I am always expecting *Willard Mack* to write a great play.

You may remember that he wrote one play which was almost a good play. And it was so good that it promptly failed. "So Much for So Much" it was called. The idea was dramatic and it was an idea. It had something to say and said it. But somehow it missed. I do not remember why or how.

"Near Santa Barbara" is his latest at the Greenwich Village Theatre. It should have been done in three acts. The pace should have been faster. The acting more vehement. The staging far more elaborate. And there should have been another motive underneath the play. The husband and wife, after the final curtain, mean nothing more than they did before the curtain rose on the first act. We are not particularly interested in them.

And now the But.

But it interests. And a play which interests is a good play. That may seem a rather broad statement. But the fact remains that any play which keeps one in one's seat until the final curtain is a well built play if nothing else. Here *Willard Mack* compounds a mystery play and superbly done might have been another "Bat." Instead of which it falls between the two stools. It is neither good melodrama nor good mystery.

Clara Joel is another of the "someday-she-will." I wish that someone would take her in hand, make her forget *Jane Cowl* and *Marjorie Rambeau* and take away her handkerchief. And then say to her, "You should act. You can."

Charles Abbe is always excellent. *Joseph Sweeney* is a newcomer who will do things. *Luis Alberni* had a very poor role.

S. Jay Kaufman.

(*Continued on page 268*)

BROADWAY TIME TABLE—Week of Feb. 7th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Afgar	Alice Delysia	*Oriental extravaganza*	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	$17,600
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
The Broken Wing	Ines Plummer, Alphonse Ethier	*Comedy drama of Mexican life*	Nov. 29	48th Street	West 48th	8.20—W. & S. 2.20	$11,500
The Champion	Grant Mitchell	*Comedy of pugilist*	Jan. 3	Longacre	West 48th	8.30—W. & S. 2.30	$12,400
Cornered	Madge Kennedy	*Crook melodrama*	Dec. 8	Astor	Bway 45th	8.25—W. & S. 2.25	Capacity
Dear Me	Hale Hamilton, Grace LaRue	*Sentimental Comedy*	Jan. 17	Republic	West 42d	8.30—W. & S. 2.30	$13,000
Deburau	Lionel Atwill	*Pictorial play of actor's life*	Dec. 23	Belasco	West 44th	8.15—Th. & S. 2.15	Capacity
Diff'rent	Mary Blair	*Eugene O'Neill Play*	Jan. 31	Selwyn	West 42d	2.30—M. T. W. & F.	
The Emperor Jones	Charles L. Gilpin	*Study of fear*	Dec. 27	Princess	West 39th	8.45—W. & S. 2.30	First week
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
Erminie	Francis Wilson, DeWolf Hopper	*Pictorial comic opera*	Jan. 3	Park	Columbus Circle	8.10—W. & S. 2.10	$11,900
Eyvind of the Hills	Margaret Wycherly	*To be reviewed*	Feb. 1	Greenwich Vil.	Sheridan Sq.	2.30—M. T. Th. & F.	
The First Year	Frank Craven	*Comedy of small town life*	Oct 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.30	Capacity
Good Times	Marceline, Belle Story	*Big spectacle*	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	$69,000
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—W. & S. 2.30	Capacity
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	*Novel and artistic revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
Heartbreak House	Effie Shannon, Lucile Watson	*Shaw's comedy of futile folk*	Nov. 10	Garrick	West 35th	8.15—Th. & S. 2.15	Capacity
Her Family Tree	Nora Bayes	*Average musical comedy*	Dec. 27	Lyric	West 42d	8.15—W. & S. 2.15	$13,900
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	*Operetta by Zimbalist*	Sept. 6	Casino	Bway & 39th	8.20—W. & S. 2.20	$18,000
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	Capacity
Lady Billy	Mitsi	*Conventional musical comedy*	Dec. 14	Liberty	West 42d	8.15—W. & S. 2.15	$16,000
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	*Comedy of early New York*	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	$11,800
Mary	Jack McGowan, Janet Velie	*Brisk and tuneful musical play*	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.20	Capacity
Mary Rose	Ruth Chatterton	*Eerie Barrie fantasy*	Dec 22	Empire	Bway & 40th	8.15—W. & S. 2.15	$11,000
Meanest Man in World	Otto Kruger, Marion Oakley	*Comedy of a failure*	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
The Mirage	Florence Reed	*Play of the primrose path*	Sept. 30	Times Sq.	West 42nd	8.30—Th. & S. 2.30	$12,000
Mixed Marriage	Margaret Wycherly	*Drama of religious conflict*	Jan. 4	63d Street	63d & Bway	8.30—S. 2.30	First week
Miss Lulu Bett	Carroll McComas	*Zona Gale's novel staged*	Dec. 27	Belmont	West 48th	8.20—Th. & S. 2.20	$6,400
Near Santa Barbara	Willard Mack, Clara Joel	*Reviewed in this issue*	Jan. 31	Greenwich Vil.	Sheridan Sq.	8.30—W. & S. 2.30	
The New Morality	Grace George	*Reviewed in this issue*	Jan. 30	Playhouse	West 48th	2.30—M. T. Th. & F.	
The Night Watch	Robt. Warwick, Jeanne Eagels, M Arbuckle	*Reviewed in this issue*	Jan. 29	Century	Cen. Pk. W.	8.15—W. & S. 2.15	First week
Passing Show of 1921	Howard Bros., Marie Dressler	*Bright and colorful revue*	Dec. 29	Winter Garden	Bway & 50th	8.00—T., Th. & S. 2.00	$29,000
The Prince and the Pauper	William Faversham	*Mark Twain's romantic comedy*	Nov. 1	Apollo	West 42d	8.30—W. & S. 2.30	Capacity
Rollo's Wild Oat	Roland Young, Lotus Robb	*Whimsy of ambitious youth*	Nov. 23	Punch & Judy	West 49th	8.30—F. & S. 2.30	Capacity
The Rose Girl	Lydia Lopokova	*To be reviewed*	Feb. 7	Ambassador	West 49th	8.30—W. & S. 2.30	
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Samson and Delilah	Ben Ami, Pauline Lord	*Satirical domestic drama*	Nov. 17	39th St.	West 39th	8.30—W. & S. 2.30	$9,400
The Skin Game	Herbert Lomas, Jane Grey	*Drama of class conflict*	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	$7,000
Spanish Love	W. H. Powell, J. Rennie, H. Stephenson	*Drama of love and hate*	Aug. 17	Elliott	West 39th	8.30—W. & S. 2.30	$11,500
The Tavern	Arnold Daly	*Burlesque of melodrama*	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	$13,000
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	*Comedy of returned soldiers*	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	$8,000
Thy Name is Woman	Mary Nash	*Play of primitive Spain*	Nov. 15	Playhouse	West 48th	8.30—W. & S. 2.30	$6,800
Tickle Me	Frank Tinney	*Musical hodge-podge*	Oct. 5	Selwyn	West 42d	8.20—W. & S. 2.20	Capacity
Tip Top	Fred Stone	*Circusy musical show*	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
Transplanting Jean	Arthur Byron, Margaret Lawrence	*French domestic comedy*	Jan. 3	Cort	West 48th	8.20—W. & S. 2.20	$8,100
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	8.00—Daily 2.00	
Wake Up, Jonathan	Mrs. Fiske	*Comedy of marriage*	Jan. 17	Henry Miller's	West 43d	8.30—Th. & S. 2.30	$12,100
Welcome Stranger	George Sidney, Edmund Breese	*Jewish character comedy*	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	$15,300
The Woman of Bronse	Margaret Anglin	*Emotional domestic drama*	Sept. 7	Frasee	West 42d	8.30—W. & S. 2.30	$11,200

Motion Pictures

Inside the Cup	William P. Carlton	*Winston Churchill story*	Criterion	Bway & 44th	12 M. to 11 P. M.
O'Malley of The Mounted	William S. Hart	*Stirring Melodrama*	Rivoli	Bway & 49th	12 M. to 11 P. M.
The Witching Hour	Special cast	*Drama of telepathy*	Rialto	Bway & 42nd	12 M. to 11 P. M.
Guile of Women	Will Rogers	*Character comedy*	Capitol	Bway & 5Cth	12 M. to 11 P. M.
The Kid	Charles Chaplin	*Feature comedy*	Strand	Bway & 47th	12 M. to 11 P. M.
Over the Hill	Mary Carr	*Carlton's poem filmed*	Broadhurst	West 44th	Eve. 8.30 Mat. daily 2.30
Way Down East	Lillian Gish, Richard Barthelmess	*Rural melodrama*	44th St	Bway & 44th	Eve. 8.15 Mat. daily 2.15

"Lady Billy"

In the dainty musical comedy, "Lady Billy," in which Henry W. Savage is presenting the bewitching Mitzi at the Liberty Theatre, the little star has a splendid opportunity to display her large assortment of talents. At the left she chooses to indulge in a few moments of musical repartee with Boyd Marshall

Above, with a rose in her hand and a huge string of pearls about her neck, Mitzi tries to feel natural in a gorgeous gown of gold brocade which Frances, Inc., fashioned for her. It is quite a distance from the overalls and suspenders of Mitzi, the Boy, to the gold clad splendor of Mitzi, the Fine Lady

Below, Sydney Greenstreet with all his bulk is no match for the slender youth who attacks him from the rear, for the youth happens to be Mitzi herself decked out as an honest-to-goodness back-to-the-toil laboring boy

At the Big Vaudeville Houses

Dorothy Jardon at Palace — Gertrude Hoffman at Riverside — Karyl Norman at Colonial — Riverside Has Gus Edwards Leo Carillo at Royal

PALACE PROGRAM POORLY ARRANGED

Dorothy Jardon Victim of Nervousness

Someone chopped up the running order of this week's bill at the Palace with something resembling a butcher's cleaver and the bill consequently ran rather slow Monday afternoon.

Dorothy Jardon was the headliner and judging by the attendance was a popular selection, but unfortunately *Miss Jardon*, after completing her programmed repertoire, suffered from a sudden attack of nervous prostration, according to her explanation, and failed to finish her encore, *Eli-Eli*, which threw a damper on the show and made it rather difficult for *Frank Van Hoven* to follow.

The first section of the bill lacked comedy and this handicapped the entire bill. *Trixie Friganza* supplied the only laughs prior to intermission, gathering a continual line of healthy laughs every one of which was well deserved. Her routine rings with originality, especially the monologue.

The show opened with "Bird Cabaret," a unique vaudeville act in which a number of cockatoos and parrots are utilized.

Russell and Devitt held the dreaded second position, running through a nifty routine of acrobatics in "one."

The initial introduction of "class" came with the *Marmeim Sisters* and *David Schooler*. The trio aletrnates between dances and music, *Schooler* attending to the latter in handy fashion. His repertoire was well liked and while the act runs a trifle long the Palace audience seemed to want more and more.

Juliet's impersonations of stage stars temporarily held up the show, the house keeping continually calling for encores. Preceding the headliner and appearing around five P. M. *Juliet's* results topped anything she has ever accomplished at this house.

Sarah Padden and Co., in "The Cheap Woman," held the capacity gathering at rapt attention, the surprise finale insuring the success of the vehicle which is not only well written, but better played by this capable star.

Ernest Evans with his "Wedding Bells" closed the show to a moving audience, *Evans* being handicapped through his late appearance.

WYNN.

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MANY HEADLINERS AT RIVERSIDE

Gertrude Hoffman Is Main Attraction

One of the best programs of the season can be seen at the Riverside this week. Opening is *Evans and Perez*, one of the cleverest hand balancing acts who have been seen around New York for the past decade.

In the next spot were *Mason and Cole* who held the audience quiet. Their act was entitled, "Just for a Kiss," and received many laughs that were well deserved.

In the third spot was *Franklin Charles and Company*, an act that should have no trouble in securing bookings. They were decidedly the hit of the show, although in an early spot

Jack Osterman came forth with his routine of talk and laughs and found little trouble in satisfying the Riverside audience who remembered him as the son of *Jake Rosenthal*.

Gertrude Hoffman and Company followed and did only as *Gertrude* can do.

Then came the intermission.

Laddie Cliff, the little Englishman with his routine of songs and dancing, was most appreciated. *Laddie* dances better than he did before the war.

Mr. and Mrs. Connolly who are well known to those of yesterday who patronize vaudeville are back back with a new skit. *Connolly* in his character is *Connolly*. *Mrs. Connolly* in her character is *Mrs. Connolly*. The act was well placed in a very difficult spot.

Dolly Kay held a very difficult spot. She might have a new repertoire if she wishes to continue on big time.

Samsted and Marion offer the audience sound advice on physical culture, and held the closing spot well.

WYNN.

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BEST BILL OF YEAR AT COLONIAL

Karyl Norman, Sammy Lee and Others Score

The best bill of the new year pleased a capacity audience at the Colonial Monday night. The fun started with *James J. Morton* who announced each act with more or less appropriate remarks, which seemed to amuse everybody.

Ollie Young and *April* made an effective picture blowing smoke-filled soap-bubbles with much rapidity. The *Chung Hwa Four* harmonized vociferously with *Japanese Sandman, Down the Trail to Home Sweet Home, I'm Alone*, and other well-rendered selections.

Peggy Parker, looking prettier than ever, and *Eddie Buzzell* offered their merry dialogue "A Will and A Way" which is snappy and gets over very well.

Alexandria, the master king of syncopation, got laughs galore with his stage-hand disguise and his noisy upsetting of props. When he finally got around to play the xylophone he surely could jazz it up.

Sammy Lee and his four pretty girls, who appear not in tights, but in "trunks"—a clever stunt—offered a series of dances which won a storm of applause. The act is a sure-fire hit, and moves with breathless speed and snap.

After intermission the dainty *Misses Dennis* sang *Appleblossom Time, Scandal in the Town*, and *Kiss Me Again*, with much expression.

Frank Davis and *Adele Darnell* again put over their comedy skit "Birdseed" which is full of laughs, and always takes.

Karyl Norman, The Creole Fashion Plate, who appears again at the Colonial after a six week's interval, demonstrated his vast popularity by stopping the show. There is no doubt that this clever youth is the best female impersonator of today.

Dave Kramer and *Jack Boyle* followed with their nifty nonsense. *Jack* sang *Broadway Rose* capitally.

Eary and Eary closed with a novelty of iron hoops through which they wriggled, achieving the seemingly impossible.

CONN.

• • •

ALHAMBRA SHOW A FINE ONE

Karyl Norman and Gus Edwards Share Encores

What a feast of frivolity and beauty the Alhambra audience voted itself—by popular contest—for the current week. First and foremost, *Karyl Norman*, the Creole Fashion Plate, graces the stage. *Mr. Norman* is undoubtedly the most graceful masculine femininity on the vaudeville stage today. His "Tent of Melodies," with fashions is ever a beautiful picture, with *Margie* successfully incorporated into the act.

Jack Benny was called in at the last minute to replace *Clayton and Edwards*. He has personality and a good line of wit, home-brewed, so that this clean-cut lad cuts a good place on a bill of many celebrities.

The 1921 Revue presented by *Gus Edwards* is pleasingly staged, with *Edwards'* new crop of proteges showing themselves to great advantage. Especially good are the *Furness Sisters, Alice and Hazel*, and the "find," *Chester Fredericks*.

The song contributor of the evening was *Matylee Libbard*, who brought with her a gorgeous wardrobe. Though comparatively new to variety, she is capable and her voice has tone.

A suitable playlet, even though slow in getting started, is *John W. Ransome's*, "Ask Dad." Suspense is well maintained to the last.

Then, too, there is *Long Tack Sam*, the acrobatic act of mysticism, depicted very cleverly by a versatile clan of athletic Chinamen and the whole act set in a background of home-made hieroglyphics.

No bill seems complete without a couple of "wops." *Burns* and *Frabito* are very amusing in humor and get-up, but why not concoct new material?

A little lady, *Margaret Taylor*, tight rope artist, opened the show.

SCHWAB.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very well worth watching!

WALTER ROSEMONT
DAVID BURTON
JEAN WHITE
RUTH TERRY
MICHAEL GOLDREYER
HELENE SINNOTT
ZELDA SANTLEY
BLYTHE DALY
ELISE BARTLETT
ROLLO LLOYD
JOSEPH LAWREN
ROBERT ARMSTRONG
HARLAN THOMPSON
CHARLES LE MAIRE
RITA ROMILY
JACK OSTERMAN
OTTO KUHL
MITCHELL GREEN
LOUIS BERKOFF
FREDA BERKOFF
GLEN ANDERS
PERCY HELTON
FRANCES CARSON
JOHN ADAIR
HOWARD LANGE
S. HARRY IRVINE
EUGENE WARD
EDITH KING
LEILA BENNETT
ALBERTA BURTON
GUSTAVE ROLLAND

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ROYAL PROGRAM IS EXCELLENT

Leo Carillo, Joe Cook and Others Please

With *Leo Carillo, Joe Cook* and *Clayton and Edwards* on the same bill it was little wonder that the Royal was jammed to capacity Monday afternoon. The show was a scream from start to finish and it was easy to understand why *Manager Darling* wore a broad smile at the conclusion of the matinee. If there is a trick in show business that *Joe Cook* does not know, we would like to see it. He was a positive riot at this house, not only in his own act but also in the closing turn of *Alexander Bros. and Evelyn* in which he appeared.

The sensational *Valenteens* gave the show a dandy start being followed by *Ryan and Ryan* who scored heavily with their eccentric dancing on stilts. *Jean Adair and Co.* in a comedy, "Any Home," was well received, particularly the women folks.

Joe Cook with his one man vaudeville show had things his own way from the start. His impersonation of *Frisco* left them whistling for more and the more he did the more they wanted. He was a knockout at this house. *Will J. Ward* and Girls in A Musical Bouquet got over to a substantial hit. It is a classy act.

Scanlon, Denno Bros. and Scanlon followed intermission and proved that they were not only masters of close harmony but excellent dancers as well. After rendering a few vocal selections they went into a fast routine of stepping. *Leo Carillo* was given a warm reception, all of his stories and imitations being well appreciated. When it comes to appearance and personality we gladly doff our hat to *Mr. Carrillo*.

Clayton and Edwards had the tough spot next to closing but it did not annoy them in the least. *Alexander Bros. and Evelyn* with *Joe Cook* as a side attraction closed a very entertaining and well balanced bill.

GILLESPIE.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

NEW ACTS

Dorothy Jardon Accomplishes the Remarkable

Dorothy Jardon, this week's headliner at the Palace, accomplished a remarkable theatrical feat on Monday afternoon, coming on after a top-heavy show just before 5 o'clock and holding the house through a quintette of numbers, finally exiting under a nervous strain during the rendition of her encore, *Eli-Eli.*

Miss Jardon's introductory number in verse explains her turn, introducing *Jerry Jarnagin,* her accompanist. She follows with *Love's Opera, The Barefoot Trail, There Is No Death* and completed her specialty with a grand opera aria.

For an encore *Miss Jardon* offered *Eli-Eli* in the Hebraic tongue, but was forced to retire before its completion.

The wardrobe of the act worked in striking contrast to the costume of the actress, a deep blue against a deep red.

Miss Jardon's voice surpassed any vocal effort she ever made in operatic surroundings, striking a B before a high C, in her third number which was noticeable to the musical critics who decorated the back railing.

The accompaniment deserves especial notice for every tremor of her voice was crowned with the tone of *Jarnagin's* notes.

It was unfortunate that *Miss Jardon* was compelled to cut her specialty as she did, for undoubtedly she would have received more encores.

Dorothy Jardon as a vaudeville headliner cannot miss. WYNN.

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Pressler and Klaiss a Riot at the Riverside

Ed Pressler and *Blanche Klaiss* were formerly of the trio of *Pressler, Klaiss and Saxe. Pressler* who is a long lean comedian of the eccentric type, and whose appearance almost caused a riot, had the house screaming with laughter at his boob comedy. *Miss Klaiss,* a trim brunet, opened alone singing a couple of numbers with fair results. *Pressler* followed with a routine of side splitting comedy that was a knockout. He came on wearing a swallow tail, which was much the worse for wear and an old opera hat. Upon doffing the hat he displayed a mop of yellow hair, which stood up as though it were made of wire. His business with the piano was very funny, as was the broken knee bit. *Miss Klaiss* reappeared with a change, and they did a Blues number, which registered strongly, and closed with a Dixie song, which took them off to a smashing hand. It is a very clever offering, with plenty of action, and will register at any house. In *Miss Klaiss Pressler* has a very capable partner, who possesses a dandy voice, and just bubbles over with personality. She proved an excellent foil for his sure fire comedy, knows how to time a laugh and has few equals as a straight. The turn doubled at the Royal last week which *Pressler* explained in a neat curtain speech, but the audience would not let them go, which resulted in the couple doing about a half-dozen encores with the house still applauding for more. There are very few acts who could boast of the reception accorded this turn, and any time they appear at the Riverside they are sure to receive a rousing welcome. Comedians of *Pressler's* type are few and far between. He not only proved to be an excellent comic, but also a pianist of rare ability. He not only knows the value of a laugh, but knows how to obtain them in a perfectly legitimate manner, and from his present offering he will be a riot at any house he plays. Vaudeville is, indeed, fortunate in having this pair of sterling performers in their big family. A great act, sure to register at any house, and will fit in any spot on the bill. GILLESPIE.

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Nat S. Jerome & Co. Have Good Comedy Sketch

In his new offering *Nat S. Jerome* is presenting an act which is thoroughly interesting and entertaining. It concerns the domestic difficulties of a young married couple who after many petty quarrels decide to separate, but following some good sound advice from their parents the couple see their mistake and decide to start all over again.

Mr. Jerome as the Father gives an excellent portrayal of a middle-aged Hebrew, and the mother of the young wife, who by the way is of Irish extraction, proved a very capable performer, in fact the work of the entire company was excellent.

The piece contains many funny situations, is well staged and went very big Monday afternoon.

GILLESPIE.

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Smallest Daily Newspaper

What is undoubtedly the smallest daily newspaper published in the world is being issued by Ed Jolly of the vaudeville team of Jolly and Wild and is called the *Warwarsing Times.* It runs four pages and retails for five cents per copy, the entire issue being but eight inches by six.

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New Art Bureau

The Palais des Arts Bureau has been incorporated in New York to handle interesting and important musical and art events. Ivan Bankoff, the Russian dancer in "The Greenwich Village Follies" is among the incorporators.

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Sue Creighton Married

Sue Creighton, formerly of the Three Creighton Sisters, was married to Eddie Lynn, a dancer, at City Hall January 21. Mr. and Mrs. Lynn are with "Sinbad," which opened in Providence this week.

Brooks
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For Men and Women
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SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Margie	Karyl Norman
Broadway Rose	Kramer & Boyle
She's a Wonderful Baby to Me	Buzzell & Parker
Lindy & Me	Sammy Lee

CHICAGO — MAJESTIC

Franklyn Ardell and Wolfe Gilbert on Bill

The Majestic offers a rather low brow variety of entertainment this week, a superabundance of witless buffoonery that begins to grate on one's nerves by the time the bill is half over. And though there is a certain amount of laughter it is very much forced in spots.

The *Amaranth Sisters* opened the program with a dance revuette in which they kick up four very agile heels, but the effect is spoiled by their attempt to sing.

Dotson, a long dress-suited person, writhes nonchalantly and with miraculous limberness through a dancing feat, accompanied by some very foolish chatter.

He was followed by the *Royal Gascoignes* in whose offering the presence of the feminine member of the team is utterly valueless except as to the display of a very fetching gown.

Next *L. Wolfe Gilbert* regaled the audience with some of his song favorites, assisted by *Fritzi Layton,* his little songstress, but they didn't produce their usual hit, though *Mr. Gilbert* is quite as energetic as ever.

Imhoff, Conn and Coreene next presented their old favorite "In a Pest House," in which the best acting of the bill manifests itself.

Dave Claudine and *Lillian Scarlett* offer some of the song hits of the Victorian era which they play very well on banjoes. But there are too many of them and they become tiresome when there are no other instruments to help them. The addition of a piano or a violin would be an infinite improvement.

Franklyn Ardell presents a clever farcical playlet entitled "King Solomon, Jr.," in which he is assisted by seven very personable lasses who portray his wives, one for each day in the week. It is a broadly suggestive affair, but here and there is a flash of fairly clean humor which comes as something of a treat.

The anticlimax of the bill is the *Miller and Mack* number in which they dance skilfully in grotesque clothes but also, alas, get off the antiquated humor which palls horribly even in fifteen minutes. The *Joseph De Kos Company* juggle effectively through the final number. SELDEN.

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CHI. STATE—LAKE

"Bits and Pieces" and Rae Samuels Score

A number of first class offerings are to be seen at the State-Lake this week, ranging all the way from *Hassard Short's* clever revue, "Bits and Pieces," to *Bob Hall* and his extemporaneous rhymes, not to forget "The Blue Streak of Vaudeville," *Rae Samuels,* herself. *Miss Samuels* can sing a song like nobody else in the world and no audience ever seems to get enough of her.

"Bits and Pieces" is a cleverly staged act of its kind, as all *Hassard Short's* productions are. *Jack Patton* and *Loretta Marks* are the featured players and score strongly.

Bob Hall ignores all the rules of scansion in his rhyming about people in the audience, and his rhymes are not always exact, but he is amusing and quick and everybody seems to enjoy him.

Another feature act is *Jack Rose,* the "specialist for the blues." He more than lives up to his billing.

Others on the bill are *Babcock and Dolly, Herman and Shirley, Pearson, Newport and Pearson,* and *Monohan and Co.*

The film feature is *Eugene O'Brien* in Selznick's "Worlds Apart." CARR.

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CHICAGO—PALACE

Harry Fox and Barr Twins Share Honors

It is a very good program that the Palace is offering this week with plenty of variety and several exceptionally good acts. *Harry Fox* is one of these, and the *Barr Twins* are another, not to speak of a good bill of suporting acts.

The show is opened by the *Dancing Kennedys* in a number of well-executed dances done at breathless speed at times.

Reed and Tucker follow and afford amusement with their comedy and violins. They are an unusually strong number for second place and the audience enjoyed them to the fullest.

Lolya Adler follows in a sketch called "The Beautiful Lady," staged by *Holbrook Blinn.* It seems to be a bit wordy and not to get any place, but as acted by *Miss Adler,* assisted by *Dorothea Thomas* and *Daisy Reigle,* it is more or less effective.

Glenn and Jenkins, "working for the Railroad," score one of the highest marks on the bill in the way of comedy. They have some good material and put it over in fine shape. The audience was loath to let them go.

Roy La Pearl, "the world's greatest aerialist" according to the program, pulls a surprise when he turns out to be a singer and comedian. He is assisted by two "plants" and between them they offer a good act without giving *Mr. La Pearl* an opportunity to lose his title as aerial champion.

"Still Arguing" is the title *Claude and Marion* give their skit, and it is pretty descriptive at that. *Miss Marion* is an able comedienne and *Mr. Claude* gives good assistance.

Then follow the *Barr Twins* in their "riot of color." It is a dainty and charmingly staged act in which the sisters' dancing is a real treat. *Rube Beckwith* does good service at the piano.

Harry Fox, assisted by *Beatrice Curtis,* comes next to closing. The feature of his act is the scrubwoman song which is a scream. *Mr. Fox* sings and chats in a lively fashion and *Miss Curtis* is good enough to look at even if she did nothing else.

Osaki and Taki close with an assortment of Japanese acrobatics, wire walking, etc. CARR.

(*Reviews continued on page 269*)

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *128 W. 44th St., New York*

Fashions From the Footlights

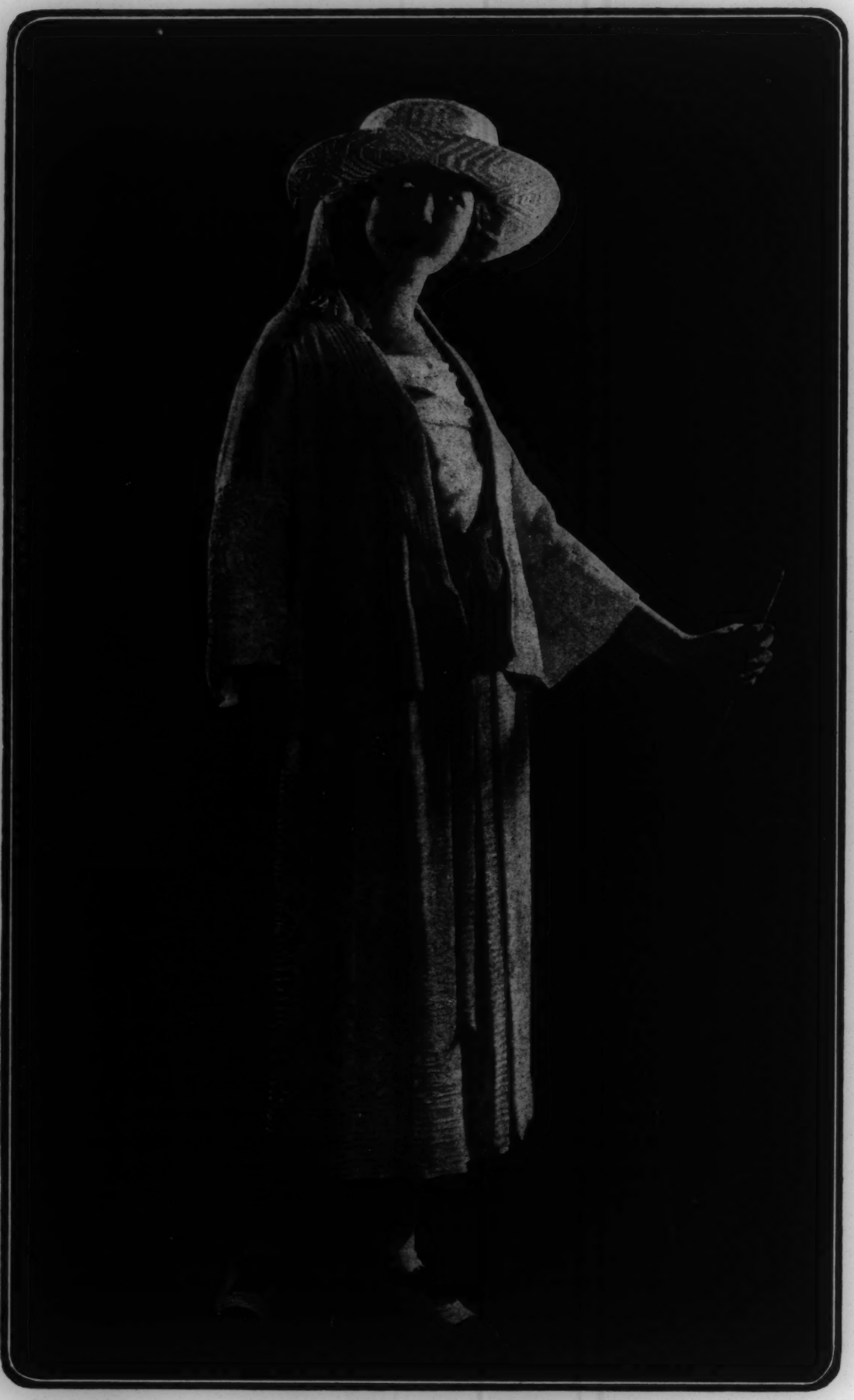


Photo by Old Masters

MARY MacLAREN

Below the Mason & Dixon line one feasts the eyes on the green growing things, even this time of year, and wears outdooring costumes like this Klein suit of white Whippoorwill Brocade in the new border design and Pussy Willow. With it Mary MacLaren wears a hat of the same decorative silk from the Vanity Hat Shop

By Mlle. Rialto

IT was a distinct triumph for pretty *Jeanne Eagels* on the opening night of "In the Night Watch" that she received special notice for being beautifully attired. For the audience which greeted the new Century Theatre melodrama was perhaps the best dressed of this season. Coming at a time when things were rather dull in society—with Palm Beach robbing Manhattan of many of its smart folk—the remaining noteworthy New Yorkers all turned out to wish the new play a big success. Such gowns! Such wraps! Such subtle perfumes and plumes, and silken shoes! It was really an audience well worth watching alone. And the brilliant coloring of many of the handsome evening gowns combined with sparkling jewels was more or less reflected in the stage setting. The opening scene of "In the Night Watch" reveals a dance on board the French warship Alma, and there the beautiful wife of its Captain, in the person of *Jeanne Eagels*, was seen in a

Most Effective Gown

of rich white satin which carried a silver sheen that combined most harmoniously with its embroidery in silver and crystal beads. Here was a dress particularly worthy of copying by either slim debutante or a youthful matron. The waist, patterned after the model of a pierette gown was very simple, sleeveless and low in front, and lower in back, and with but little bead trimming to relieve its severe simplicity. The skirt, however, fell in extremely full lines from a narrow waist—this type of skirt, by the way, promises to be very popular—and flared prettily. At the bottom

Exquisite Crystal Bead Embroidery

was most generously applied, but, upon reaching midway to the waist, it became a mere delicate tracery. Then, to give the gown the necessary dashing note, a sash in crimson chiffon tied tightly about the waist, fell in long graceful loops of color well below the hem of the skirt on the left of the gown. These

Brilliant Girdles of Chiffon

or tulle are becoming more and more the vogue—and quite properly, too, for they add the distinctive note of color so often lacking in the smart evening gown. The slippers and stockings which *Miss Eagels* wore were of silver.

Over the gown, a wrap was later used and this was a very colorful bit of toggery, for with youthful lines, and snugly enveloping collar this

Wrap of Crimson Velvet

was worn with really stunning effect by *Miss Eagels*. It proved more or less a novelty, too, being without the usual collar of fur. And, in this case, the absence of fur was entirely a happy one.

In the final scene *Miss Eagels* appeared in a silken outfit which

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

heralded the approach of our own spring. This

Silken Suit of Sand

was daintily appealing, and most becoming to the young actress. It possessed a slightly longwaisted blouse which was rather full and fell prettily in the soft material. The skirt itself was cut along rather slim lines, but was made with side panels which enhanced a general air of graceful fullness. The panels were slightly longer than the hem of the underskirt and were caught up in somewhat of a harem design. Being loose they revealed a lining in dull gold chain satin that was very striking. A

Close Fitting Toque

of brown, with long chiffon veil in the same shade added a chic touch while a mink skin fastened about the neck also lent a touch of smartness.

Margaret Dale, the sister in the play, also wore two unusual costumes. The first, an evening gown of brocaded pink, had an air of being copied from the period of dainty Bo Peep. The bodice was snug, and in front, at an opening in the pink folds, revealed an under bodice of cloth of gold. This gold, in transparent lace also served as a diminutive apron in the front of the skirt. The skirt itself possessed decidedly bouffant lines, where the two side trains were

Caught in Pannier Effect

at the hips. The back, too, was puffed, while the two side trains trailed gracefully behind.

The other frock, for afternon, was in a lovely soft shade of green which suggested the first opening of leafy buds. This, in a gracefully draping material fashioned a suit which had unusual lines, being rather puffed, and skilfully draped. A squirrel collar added a pleasing contrast in colors and also supplied a decorative touch. The hat that was worn by *Miss Dale* was also of the same leafy shade of green. Costumes for "In the Night Watch" were by *Madame Routon*.

Leaving the world of dances and evening gowns far behind, a stroll along the Avenue will reveal, at *Mary's Hat Shop*, a novelty for spring that is most appealing. It is

A Morocco Turban

that is, or should be, highly becoming to most everybody. And to match this chic head covering there is also displayed a blouse, and a bag which combine the tones of Morocco reds and browns most effectively blended. Here is a novelty which should find a happy placing in the wardrobe of the well dressed *Miss Manhattan*. This combination would fit very nicely with the suits which just at present are creating no end of interest in the feminine world of fashion. For

Spring Suits Are Here

in many pleasing models. Some are belted, some are straight box coat models, but all are designed to suit the slender lines which are still decreed a necessity by an autocratic Dame Fashion. And with these new suits of either picotine—a rival of the still fashionable tricotine—or tweed, a blouse, hat and a bag to match should find a warm welcome.

Photo by Joel Felder

JUNE CAPRICE

In "Rogues and Romance," her latest picture in which she appears as co-star with George B. Seitz for Pathe, Miss Caprice plays the part of a young American girl of means who is traveling in Spain. Naturally she has taken with her a beautiful wardrobe. But nothing she wears takes precedence over this evening wrap of Shelton Looms Audubon in iridescent coloring. Inserts of chiffon in matching color emphasize the color note, and with it Miss Caprice carries a large feather fan which sets the costume off to a "T"

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York*

"Number, Please?"

By Herbert Crooker

(A Harold Lloyd Comedy released by Pathe)

1

A time there is that always comes to each and ev'ry youth—
He finds the girl he loves is falser than her hair, in sooth:
'Tis then respectability he casts to the four winds
And luring dissipations he most usually finds.
Such is the case with Harold, off the wagon he's careened,
And now we see the gentle youth—a soda-water fiend!
But hold! As he's about to drain the contents of his glass
He sees this maid in trouble, who was formerly HIS lass.

2

It seems that General Pershing, that's the lady's treasured hound,
Has cut his sticks to see the world with wisdom unprofound,
And Mildred, tender-hearted girl, where Fidos are concerned,
Is shedding tears by buckets full—the kind that Harold's yearned.
He drops the vicious lemonade and soon is on the trail,
And lo! He almost has in grasp wee Gen'ral Pershing's tail,
But Gen'ral is a bow-wow full of wanton wiles and quips—
He picks his course with wisdom, and behold, poor Harold slips!

3

When one is used to tripping we would think one would pick out
A better spot to take a flop, and flounder on one's snout;
The gentleman, with arm upraised about to drop the mallet,
Has went and slammed the gosh-darned thing on Harold's only palate.
So when he rises to his feet and looks into a glass,
The sight that meets his vision makes him say, out loud, "Alas!"
The mirror is the funny kind you've seen on holidays
When you have gone to Coney, near the ocean's dampish sprays.

4

Now when the youth discovers that his torso's not agog,
He summons all diplomacy and grabs the truant dog,
He'd really love to kick the pup, or sell it for a dime,
(We have to put in "dime," you see, because it rhymes with rime!)
And now we see our Harold to his Mildred re-united,
Perhaps again she will be false, but just now he's delighted!
We'd tell you more about it, but the space we cannot squeeze—
How the story got its title, which you know is "Number, Please"

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York*

Besides acting as a whole army for three-year-old "Itchey" Headrick, Alice Lake has to bear a burden on her head to please her young commander. "Itchey" is in Miss Lake's support in "The Greater Claim," her next Metro picture

Little Trips to Los Angeles Studios

By James Curzon

THE colony of authors at Goldwyn's Culver City Studios was augmented last week by the arrival of *Anzia Yerzierska,* author of "Hungry Hearts," picture rights to which were recently purchased by Goldwyn. In accord with the Goldwyn policy, that encourages the cooperation of authors during the filming of their works, *Miss Yerzierska* will remain at the studios to assist in the production of "The Fat of the Land," the first of the "Hungry Hearts" stories chosen for picturization.

After a stay on the Coast, during which she conferred with Goldwyn officials on the production of her first original story for the screen, tentatively called "Let Sleeping Dogs Lie," *Mary Roberts Rinehart* returned to her home in Pittsburgh, last week, accompanied by *Frank Dazey* and *Agnes Johnston* who will collaborate with her on another story for motion picture presentation.

Edith Roberts is at work on "Three at the Table." William Worthington is directing. Miss Roberts will soon be seen in an adaptation of Clara Louise Burnham's story, "Open Shutters," which has just been purchased for her by Universal.

With the resumption of studio work on "Made in Heaven," following the eastern trip of *Tom Moore* and *Director Victor Schertzinger* to get exteriors, several important additions were made to the cast, including *Al Filson, Freeman Wood, Charles Eldridge* and *Rene Adoree. Moore* is supported by two leading women in this picture, *Helene Chadwick* and *Molly Malone,* and another prominent role is filled by *Kate Lester.*

In order to secure just the right sort of settings for the production of "The Bridal Path" on which he is working, *E. Mason Hopper* gained permission to use one of the finest estates in Pasadena and is working there with this company.

Wallace Worsley and "The Night Rose" company are going to San Francisco for exteriors.

Frank Lloyd, who is directing *Charles Kenyon's* story, now known as "The Alibi," is also out on location.

Reginald Barker is making rapid progress on *Rupert Hughes'* "The Old Nest." The author is on the set daily.

T. Daniel Frawley, well known stage director and producer, has been lured to the picture field. Mr. Frawley is now a full fledged member of Metro's directorial staff and will shortly get busy with the megaphone.

Jerome Storm has returned from New York, and what a welcome that popular boy received. *Jerry* is here to direct *Katherine McDonald* in her next production for First National.

Will Rogers who is locationing in New Orleans for exteriors of "An Unwilling Hero," is going to visit his home town Claremore, Okla. Of course

The Town Band

will be on the job and *Will* is sure to receive a royal welcome. *Mrs. Rogers* and the youngsters will also be on hand to welcome the Goldwyn star.

Bebe Daniels is all upset and here's the reason why. Last week *Bebe* took her car for a little walk—you know, just for a little exercise. She was enjoying the air, and having a lovely time when a policeman informed her that she was going fifty-six miles an hour. So now *Bebe* has an appointment with Justice Cox of Orange County for March 17. *Bebe* is not exactly keen about keeping the date but then she cannot very well afford to give the Justice a standup.

Anita Stewart is hard at work on her latest production, "The Invisible Fear," which Edwin Carewe is directing. The story is by Hampton Del Ruth, who formerly wrote comedies for Fox.

Reeves Eason will direct his young son "Breezy" in a story by James Edward Hungerford, entitled "Patches." "Breezy" has already appeared in several pictures for Universal.

There is no sign of the much discussed slump to be seen at the Metro studios. Five companies

Are at Work

there and more are to start soon. At present *Viola Dana* is at work on "Home Stuff," *May Allison* is playing the stellar role in "Big Game," *Alice Lake* is in the midst of filming "The Woman Who Went Away," *Ora Carew, Nigel Barrie* and *Milton Sills* are at work on a film version of *Jack London's* "The Little Lady in the Big House," and altogether the place is humming.

The same story holds good for Culver City, where Goldwyn activities are in full swing.

Goldwyn directors are now putting the finishing touches on seven productions, while six other pictures are either in production or about to get under way. The pictures which are now being finished are Reginald Barker's production of "Snowbird," Frank Lloyd's production of "A Tale of Two Worlds," "Don't Neglect Your Wife," "Boys Will Be Boys," "Mr. Barnes of New York," "Dangerous Curve Ahead," and the twelfth of the Booth Tarkington "Edgar Comedies."

The six productions now getting under way are "The Old Nest," from Rupert Hughes' novel of the same name; Will Rogers in "An Unwilling Hero," "The Night Rose," an original photoplay by Leroy Scott; "The Alibi," an original screen story by Charles Kenyon; "Made in Heaven," William Henry Hurlburt's stage play, and "The Bridal Path," from the well-known stage play by Thompson Buchanan.

Samuel Goldwyn was the host at a luncheon given in honor of a collection of eminent Authors who are connected with the Goldwyn film shop in Culver City. Among the guests were *Rupert Hughes, Gertrude Atherton, Gouverneur Morris, Mary Roberts Rinehart, Leroy Scott* and *Katherine Newlin Burt.*

Charlie Chaplin who recently took over exclusive control of his studios expects to be a very busy man during the coming year. Within the next five months *Charlie* expects to produce three two-reel comedies, this being the required number to terminate his contract with Associated First National. He is also working

On a Story

which he expects to shoot in the near future, the title of which will not be disclosed until the production is well under way. It is said that *Chaplin's* five reel special "The Kid," is a picture sensation. It will shortly be released and is considered the masterpiece of the famous comedian's screen career.

It is being whispered around Hollywood that Bayard Veiller will direct May Allison in her next production, "Dated," from Maxwell Smith's Saturday Evening Post story, adapted by Molly Parro.

Dame Rumor is a busy old gossip these days. Now she has it that *Ann May* will shortly desert us for the East to take up a career behind the footlights. *Miss May* admits she has received many tempting offers to appear in Broadway productions but says she has not decided just what she will do. Here's hoping that she will remain with us.

Major Kenneth Marr, of the Lafayette Escadrille, is assisting in the production of *Harry Carey's* coming feature, "Everybody for Himself." *Jack Ford,* directing *Carey,* has gathered a company of former army officers to aid in making the production. Among the veterans assisting *Ford* are *Captain Charles Anderson, Captain J. Farrell MacDonald* and *Lieutenant Harry S. Lucnay,* all of the U. S. A.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York*

"PAYING THE PIPER"

Paramount Feature Makes Corking Impression

Presented by Adolph Zukor. A George Fitzmaurice production. Photoplay by Ouida Bergere. Released by Paramount.
Barbara Wyndham.....Dorothy Dickson
Larry Grahame.....Rod La Roque
Marcia Marillo.....Alma Tell
Keith Larne.....Reginald Denny
John Grahame.....George Fawcett
Chas. Richard Wyndham..Robert Schable
Mrs. Wyndham.....Katherine Emmett

In presenting "Paying the Piper" the Paramount has every reason to be proud of the cast which includes such a notable array of names as those of Dorothy Dickson, Alma Tell, George Fawcett and Rod La Roque. They are "names" known to Broadway and in this new George Fitzmaurice production do splendid work and make of the story a thrilling and most interesting entertainment.

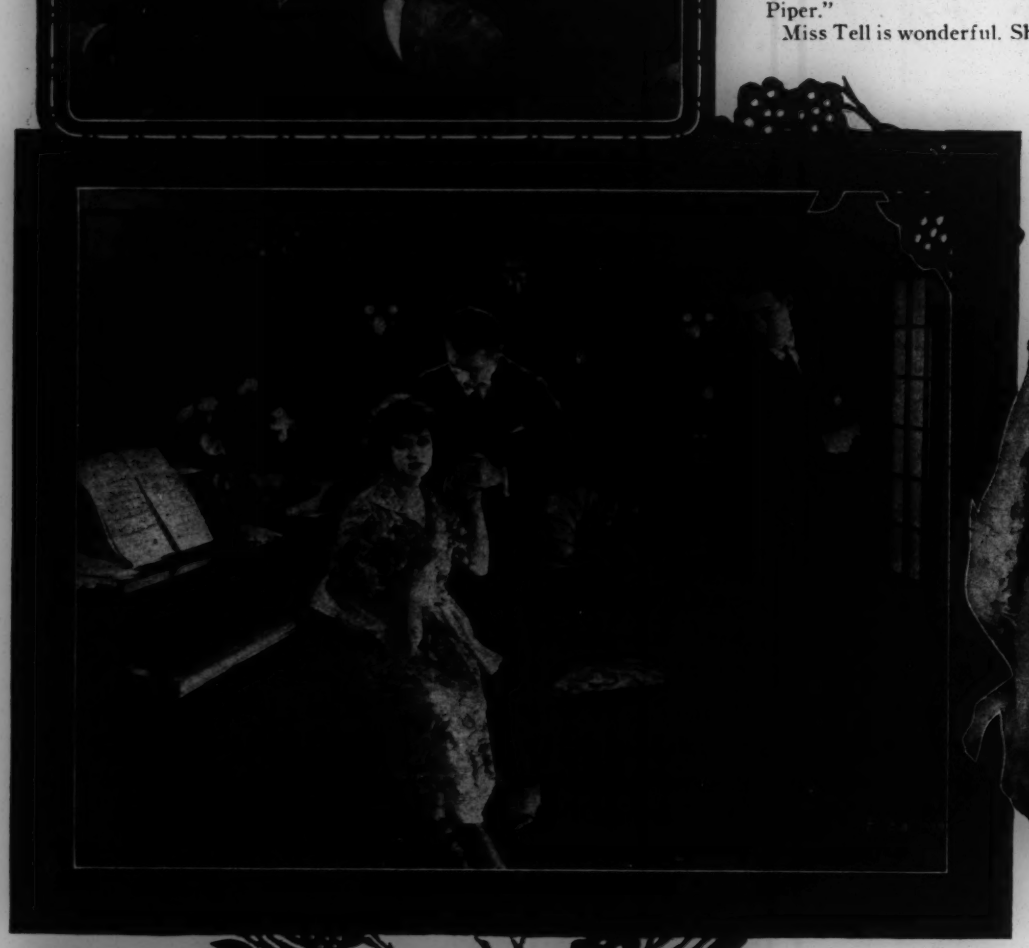
The work of the four is well distributed, with Miss Dickson showing decided ability as a photoplayer as Miss Dickson won fame by her dancing. But she has youth, charm and personality and this combined with willingness enables her to make a bully showing in "Paying the Piper."

Miss Tell is wonderful. She is not only a comely actress but knows how to take care of any situation that comes to view and in her role of Marcia Marillo she runs the gamut of happiness and emotions with unusual credit. Miss Tell is fast forging to the front as one of the screen's most popular favorites.

A striking feature of the cast employed is the characterization of an old-man role by George Fawcett. As the crabbed, grouchy old dodger whose whole thought is "his business," his sour faced aspect pervades his home to such an extent that his children kid him goodnaturedly about it.

The entire picture is handsomely staged. Throughout there are seen displays of fabulous wealth, both in the interior of two homes of rich men as well as to "exteriors." There are scenes of private stables, swimming pools, estates, etc., and they are given wonderful camera prominence.

VANCE.



At the left, somebody is saying something over the telephone so pleasant that there is an argument about who is to listen to it. At present masculine strength is winning

At the top of the page, Dorothy Dickson comes upon a rather gruesome surprise

Above, music hath charms undoubtedly, but not nearly so many as a fair young girl

At the right, Dorothy Dickson seems to be something of a chicken in Paramount's "Paying the Piper"

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 128 W. 44th St., New York

"PRISONERS OF LOVE"

Betty Compson Stars in Pleasing Goldwyn Film

Produced by the Betty Compson Productions. Star, Betty Compson. Directed by Arthur Rosson. Scenario by Catherine Henry. Released by Goldwyn.

Blanche Davis.....Betty Compson
Her father.....Ralph Lewis
Her mother.....Claire McDowell
Her sister.....Clara Horton
James Randolph.....Emory Johnson
His mother.....Kate Toncray
Martin Blair.....Roy Stewart

Betty Compson inaugurates her starring career under auspicious conditions. First of all she has the prestige of having done some remarkably clever work in the big feature, "The Miracle Man."

Miss Compson has every qualification for a film star. She has looks, personality and ability. In "Prisoners of Love" which was written especially to fit her sweet personality she has ample scope to display her ability and prowess and in each big climax she rises to the emergency with flying colors.

Throughout the present subject she carries herself with high credit, enacting the role of Blanche Davis with a characterization that is overdone. In support of Miss Compson one finds some excellent players, with Roy Stewart doing some exceptionally pleasing work.

Special mention must go to Ralph Lewis as the father who is called upon to do some difficult facial contortions and physical gymnastics when seized by paralytic strokes. And Clara Horton goes through her assignment as the younger sister of Blanche's with winsomeness and vivacity.

VANCE.

(C) Lumiere

Above, Betty Compson as she appears in the stellar role of "Prisoners of Love," her first production by her own company for Goldwyn

At the left, Betty Compson literally casts herself at the feet of another and pleads for mercy

"His" photograph and a little package of telegrams are some consolation for the heartbroken heroine

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

"THE MISLEADING LADY"

Metro Presents Bert Lytell in Famous Comedy

Adapted by Lois Zellner from the play by Charles Godard and Paul Dickey. Directed by George Terwilliger and George Irving. Released by Metro.

Jack Craigen.....Bert Lytell
Helen Steele.....Lucy Cotton
Napoleon.....Frank Currier
Cannell.....Stephen Grattan
Mrs. Cannell.....Rae Allen
Tracey.....Cyril Chadwick
Steve.....Barnett Parker
Reporter.....Arthur Hausman

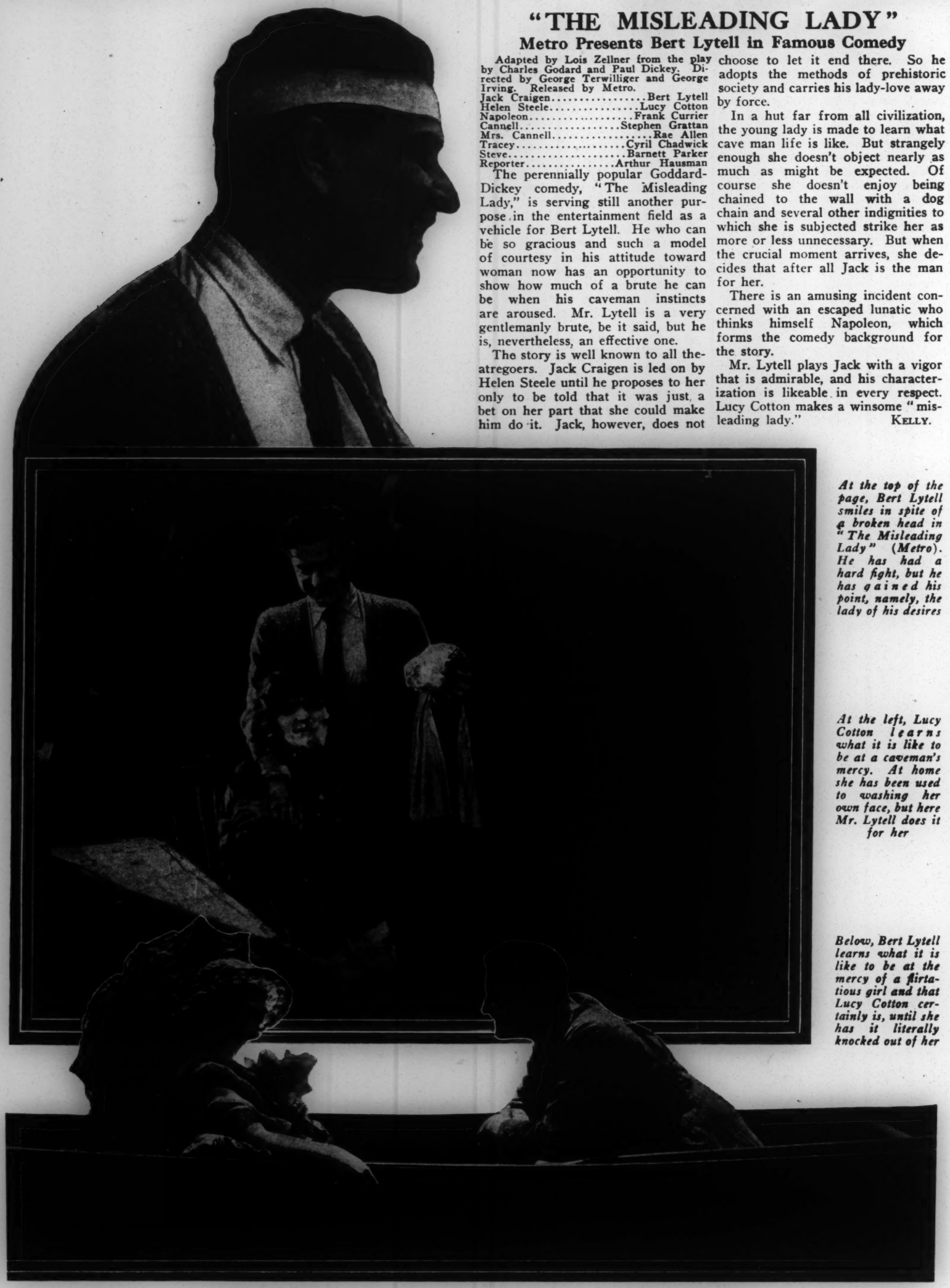
The perennially popular Goddard-Dickey comedy, "The Misleading Lady," is serving still another purpose in the entertainment field as a vehicle for Bert Lytell. He who can be so gracious and such a model of courtesy in his attitude toward woman now has an opportunity to show how much of a brute he can be when his caveman instincts are aroused. Mr. Lytell is a very gentlemanly brute, be it said, but he is, nevertheless, an effective one.

The story is well known to all theatregoers. Jack Craigen is led on by Helen Steele until he proposes to her only to be told that it was just a bet on her part that she could make him do it. Jack, however, does not choose to let it end there. So he adopts the methods of prehistoric society and carries his lady-love away by force.

In a hut far from all civilization, the young lady is made to learn what cave man life is like. But strangely enough she doesn't object nearly as much as might be expected. Of course she doesn't enjoy being chained to the wall with a dog chain and several other indignities to which she is subjected strike her as more or less unnecessary. But when the crucial moment arrives, she decides that after all Jack is the man for her.

There is an amusing incident concerned with an escaped lunatic who thinks himself Napoleon, which forms the comedy background for the story.

Mr. Lytell plays Jack with a vigor that is admirable, and his characterization is likeable in every respect. Lucy Cotton makes a winsome "misleading lady." KELLY.



At the top of the page, Bert Lytell smiles in spite of a broken head in "The Misleading Lady" (Metro). He has had a hard fight, but he has gained his point, namely, the lady of his desires

At the left, Lucy Cotton learns what it is like to be at a caveman's mercy. At home she has been used to washing her own face, but here Mr. Lytell does it for her

Below, Bert Lytell learns what it is like to be at the mercy of a flirtatious girl and that Lucy Cotton certainly is, until she has it literally knocked out of her

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York*

"WHEN WE WERE TWENTY-ONE"

H. B. Warner Appears in Famous Play for Pathe

Adapted from the play by H. V. Esmond. Directed by Henry King. Produced by Jesse D. Hampton. Released by Pathe.

Richard Carewe.....H. B. Warner
Phyllis .....Claire Anderson
Richard Audaine.....Jas. W. Morrison
Kara Glynesk.....Christine Mayo
Dave Hirsch.....Claude Payton
Mrs. Ericson.....Minna Grey

It is all centered around the effervescence of youth. The last of the teens and the first of the twenties, when youth, reckless, irresponsible, passionate, thoughtless youth rushes to act on whim and will regardless of consequences. It is a fine theme. There is a splendid story written about it. The production is good. The direction has been done well, the photography is good, the acting of each individual is excellent.

There is but one fault. H. B. Warner has too little to do.

The picture is an entertaining one. Youth must have its wild, dauntless fling. The seeds of dissipation must be sown. And there will be mistakes and there will be errors. The older ones who have gone through that period of carelessness of time can only look on and try to advise. Small use to advise, for youth must live and learn, not by the experience of others, but by running a gauntlet of its own. This H. B. Warner undertakes to change. As Dick Carewe, it is his life's ambition to see the "Imp," his ward, married to Phyllis, the daughter of his housekeeper. Phyllis, however, is sacrificing herself to please Dick. The "Imp," in his irresponsible youth, falls for a woman of the world, who believes he is to come into a large fortune when of age. Dick tries to show his ward the error of his ways, but small use when one is twenty-one and of the opinion he owns the universe. Events develop in which Dick tries his best to save the "Imp"; and in the end the boy's eyes are opened. Phyllis and Dick find they love each other, and every one is happy and satisfied.

Mr. Warner makes the most of the part of Dick Carewe, a part made famous on the stage by Nat Goodwin. James Morrison as the "Imp" does a fine piece of work. The best opportunities of the picture are his. Claire Anderson is a charming Phyllis.

The picture somehow offers less scope in the part than the play did, and it is to be regretted. Warner is too fine a screen personality to be allowed to play second fiddle. What little he does, he does admirably, of course.

MARGOLIES.

The Imp (James Morrison) is the object of a lecture by a quartette in "When We Were Twenty-one" (Pathe). At the left he seems happier. At the top of the page, H. B. Warner says a few fatherly words to Claire Anderson

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York*

BLACKTON AND KANE IN DISTRIBUTION PLAN

Announce Affiliation with Independent Films Association for Handling Feature

J. STUART BLACKTON and the Arthur S. Kane Picture Corporation will be associated in the distribution throughout the United states and Canada of the first of a series of photo-plays featuring Lady Diana Manners.

A contract was signed Monday between the Arthur S. Kane Pictures Corporation, representing Commodore Blackton, and the Independent Films Association, of Chicago, by which the Association will distribute this production through its affiliated member exchanges in each territory. Mr. John C. Ragland acted for Commodore Blackton and Kane Pictures in the negotiations, and Richard Robertson, Vice-President, was in charge of the Independent Films Association's end of the transaction. A number of prominent men are interested.

Negotiations to this end have been in progress for some weeks, and an exhaustive investigation of distribution conditions and needs throughout the United States and Canada has been made.

The distribution plan arranged by Commodore Blackton and Kane Pictures with the Independent Films Association has many unique and distinctive aspects, which they say make for a more efficient and economical handling of the films and for improved service and profit to the exhibitor.

Those interested in the newly-announced distribution program express the belief that this plan will do much to help the exhibitor, to stabilize the motion picture industry, and to open a broader way for freedom in film production and distribution.

It means, they declare, the handling of prints almost directly from the producer to the exhibitor, with a resultant elimination of surplus charges and dead weight.

Print of Novel to Author

Metro will dispatch by special messenger on the first available Atlantic liner a print of "The Four Horsemen of the Apocalypse" to the author of the novel, by Vicente Blasco Ibanez, who is at Nice, in Southern France. Harry Bedker, of Metro's New York exchange, will take personal charge of the print, traveling by way of London, where it is expected that the print will be held long enough for exhibition before Sir William Jury, managing director of Jury Imperial Pictures, Ltd., British distributors of Metro Productions.

• • •

Kipling's First Continuity

Rudyard Kipling's first script as a screen author under his contract with Pathe has been received from England. It bears the familiar Kipling title, "Without Benefit of Clergy," and has the form of a complete continuity. How thoroughly Kipling has assimilated the details of motion picture technique is declared to be manifest in this, his initial experience writing in this medium. Randolph Lewis was assigned to advise with the famous Englishman.

• • •

"Society Snobs" Soon

"Society Snobs," the first production of Selznick's Conway Tearle star series, will be released on February 15. Mr. Tearle not only plays the star part, but is also credited with the authorship. The production was directed by Hobart Henley. Martha Mansfield plays the leading feminine role, and other members of the cast include Huntley Gordon, Ida Darling and Jack McLeon.

• • •

Elsie Ferguson's Next

Elsie Ferguson has returned to New York and will shortly start work in a new production at Paramount's Long Island City studio.

The new picture will be "Footlights," adapted from Rita Weiman's Saturday Evening Post story of the same name, and the director will be John Stuart Robertson, who has just completed the final cutting of "Sentimental Tommy."

Hart Autographs Books

William S. Hart has given to the Hoover fund 290 autographed copies of his book, "Pinto Ben," to be distributed to the twenty-nine Paramount Exchanges. The books will probably be auctioned in theatres.

• • •

Tucker Film Next Month

"Ladies Must Live," by Alice Duer Miller, photodramatized by George Loane Tucker, will be shown at a Broadway theatre in New York late in February or early in March.

RICHARD BARTHELMESS

Who will play "Youth," the central character in George V. Hobart's morality play "Experience," which Paramount will film

"Heart Line" Completed

Arthur F. Beck has completed the screen version of Gelett Burgess' novel, "The Heart Line." Pathe Exchange, Inc., will distribute this production, in which Leah Baird is starred.

Frederick A. Thompson directed and in the cast are Jerome Patrick, Ben Alexander, Ruth Sinclair, Mrs. Charles C. Craig, Frederick Vroom, Claire McDowell, Martin Best, Philip Sleeman, Martha Dean, Frank Williams, Graham Pettie, Gertrude Astor, Ivar McFadden, Mary Harron, Eva Gordon, Clo King, E. G. Miller, Johnny Harron and Alice Knowland.

• • •

Metro's February Releases

Three dramatic special productions including "Passion Fruit," starring Doraldina; "The Greater Claim," starring Alice Lake; and "Without Limit," a George D. Baker production for S-L Pictures; and a Buster Keaton comedy, "The Haunted House," constitute Metro's releases for February.

• • •

In "Wedding Bells"

Chet Withey is now at work on "Wedding Bells" for Constance Talmadge, adapted from Salisbury Field's play of that name. Harrison Ford plays opposite Miss Talmadge in "Wedding Bells." The cast includes William Roselle, James Harrison, Emily Chichester, Ida Darling, Dallas Wellford and Polly Vann.

• • •

May McAvoy with Realart

May McAvoy will leave shortly for the Coast to start work on a Hector Turnbull story, the first of a series of pictures she will make for Realart.

DEFEAT CENSORSHIP

Two States Take Legislative Action

The motion picture industry scored two decisive victories last week when word was received at the National Association of the Motion Picture Industry in the New York Theatre Building, that the Tennessee Legislature had voted almost unanimously not to take any action on the Sunday Blue Laws or motion picture censorship. This news was followed by advices from Columbia, S. C. to the effect that the Senate Educational Committee after voting unanimously a week ago for censorship had reversed its decision and voted unanimously against censorship. The committee voted to accept the plans as approved a year ago by the New York State Conference of Mayors, which gives to each city or town authority to regulate the theatres and the films exhibited.

• • •

Griffith Film in Washington

D. W. Griffith's production of "Way Down East" was given its first presentation in Washington at Poli's Theatre on January 31. Vice President and Mrs. Marshall and the full membership of President Wilson's cabinet attended the opening, as did Chief Justice White and all the members of the United States Supreme Court. Many other prominent people were in the audience.

• • •

Change Title of Picture

"The Greater Claim" is the new title chosen by Metro for its production, "Mother Love," in which Alice Lake will be starred. The production has been known by several different names to date. It is an adaptation by A. S. Le Vino of a story by Izola Forrester and Mann Page, and was directed by Wesley Ruggles.

• • •

Enid Bennett with Rockett

Pending the formation of her own producing company, Enid Bennett will appear as the star of the Rockett Brothers' second production for Hodkinson, which will be a screen version of Irving Bacheller's novel, "Keeping Up With Lizzie." Lloyd Ingraham will direct.

• • •

FirstZiegfeld FilmCompleted

"The Panther's Cub," the first W. K. Ziegfeld film, has been completed. The first public showing will be made shortly. Florence Reed plays the stellar role, and is supported by Norman Trevor, Tyrone Power, Henry Stephenson, Mlle. Dazie, and others.

• • •

"Anatol" Retains Title

Jesse L. Lasky has announced that "The Affairs of Anatol" will be retained as the title of the production which Cecil B. DeMille is producing from Arthur Schnitzler's play for Paramount. "Five Kisses" was the title previously selected.

• • •

Eugene O'Brien at Work

Eugene O'Brien, the Selznick star, recently began work on a new production as yet unnamed under the direction of William F. S. Earle. The story was written by Ralph Ince and W. B. Foster.

Is That So!

JACQUELINE LOGAN, former Follies beauty, is playing the leading feminine role opposite *Thomas Meighan* in "White and Unmarried."

George Patullo, noted short-story writer and contributor of special articles to the Saturday Evening Post, has signed a contract with Paramount to collaborate with *Walter Woods* in the writing of the scenario of a new feature comedy for *Roscoe (Fatty) Arbuckle.* It will be an adaptation of "Gasoline Gus" and "Drycheck Charlie," two recent *Patullo* Saturday Evening Post stories.

Ruth Roland Who

traveled across the continent after completing another Pathe serial "The Avenging Arrow," has found that the time she had allotted herself for the combined vocation and shopping tour in New York was not sufficient and she made arrangements to remain in New York until the second week in February.

Eulalie Jensen has been engaged to portray the role of the mother, in "The Passion Flower," the dramatic role in which *Nance O'Neill* starred last year on Broadway.

Irene Castle Has

returned from Florida after a two weeks' holiday and as soon as she can collect her wardrobe will go to the Coast to start work on her motion picture contract for *Hodkinson.*

J. Stuart Blackton sails for England on the Aquitania, Thursday, February 3d, to open studios in London.

Gordon H. Standing, who recently forsook the screen temporarily, to play a leading part in the J. M. Barrie playlet, "Half an Hour" will be seen in prominent roles in the first two releases of the Sherman Productions Corporation, "Man and Woman" and "Miss 139."

Katherine Hilliker heretofore known as a title writer and editor, announces the sale of her first original screen story to Realart. It is tentatively titled "He Took in Washing," and will serve as a vehicle for *Constance Binney.*

Virginia Valli has just returned to New York, from a visit to her home in Chicago where she made her start in pictures at the Essanay Studios.

Duilio Marazzi, who plays the steller dual role in "Jealousy" the first "Itala" production, has been starred by the Cines Co. of Rome, in some of the biggest European successes.

Doris Kenyon Is

lending feminine charm to the cast of "Get-Rich-Quick-Wallingford" the Cosmopolitan production now in process of making under the direction of *Frank Borzage.*

Courtenay Foote, the English actor who is an associate member of the New York Watercolor Club, gave the welcoming address and an informal talk on the subject of Pictures as Home Decoration, at the tea and musical given at the club on January 26th.

Violet Clark has been called to Los Angeles by *Thomas H. Ince* to start work on a *Douglas McLean* play.

Lucy Cotton will be seen as leading woman with *Bert Lytell* in "The Man Who," his next production for Metro.

Alexander Oumansky, ballet master of the Capitol Theatre, with his ballet of five artists, *Doris Nils, Gladys Waite, Nell Quill, Eugenie Claire, Simone Cochet,* assisted by *Mlle. Maria Gambarelli,* will be one of the features of the annual ball and entertainment to be given by the scenic artists at the Waldorf Astoria, Wednesday evening, March 9.

Katharine Hilliker is titling *Alice Brady's* latest production, "Out of the Chorus."

Percy Marmont, Corinne Griffith and other members of the company of "The Co-respondent" are leaving town this week for Lake Placid.

Nat Dorfman, vice-president and publicity director of the Sunrise Pictures Corporation, was quietly married last week to Belle Bloomfield, of Lynn, Mass.

Sessue Hayakawa has finished his Robertson-Cole picture known as "East Is East."

James Morrison, leading man for Jean Paige in "Black Beauty," has returned from California.

Larry Seamon, Vitagraph comedian, who sprained his back recently, is up and around again.

Estelle Harrison has been secured to play opposite *George Bunny,* in the Goldwyn "Capitol Comedies."

Carlyle Blackwell Is

about to return to his first love, the screen, after touring the country in the stage play, "My Lady Friend."

Montague Love has just completed the leading role in the Walsh Fielding Company's production "What Women Will Wo."

William B. Davidson has just completed the lead opposite *Elaine Hammerstein* in "The Girl from Nowhere," "Poor, Dear Margaret Kirby" and in the all-star production "You Can't Kill Love," for Selznick.

Helen Ferguson has been engaged to play leading opposite Harry Carey in "Everybody For Himself."

Bobby Agnew, who has just completed "The Passion Flower" with *Norma Talmadge* has been re-engaged for one of the leading juvenile roles in "The Sign On the Door," which is her newest production.

Edward H. Griffith has just completed two first National productions, "Scrambled Wives," starring Marguerite Clark, and "If Women Only Knew."

Edward Dillon has been engaged to direct Justine Johnstone's next production, the title of which has not yet been decided.

Leonard Clapham, of "Red Rider" fame, will soon be seen in "Hit the Trail Harkness," a two-reel photo-drama directed by *Jacques Jaccard* for Universal.

Hoot Gibson's forthcoming two-reel Western comedy, "Assorted Nuts," is progressing smoothly. The production is being directed by *"Hoot"* himself.

Irene Castle Sues Cochran

Irene Castle, famous American dancer, sued Charles B. Cochran, London theatrical producer, last week, in the Supreme Court, for $20,000 damages. She alleges that he broke his contract with her, according to the terms of which he was to "star" her in a musical comedy at the Oxford Theatre, London, for eight weeks at $2,500 a week. In addition he was to provide her a suitable dancing partner and pay her traveling expenses. She alleges that he failed to live up to this agreement.

* * *

New Constance Binney Picture

Constance Binney has begun work on her new Realart picture, "The Magic Cup," adapted from an original story by E. Lloyd Sheldon. It is being directed by John S. Robertson, assisted by J. Malcolm Dunn.

Vincent Coleman plays opposite Miss Binney. Others in the cast are Blanche Craig, William H. Strauss, Charles Mussett, J. H. Gilmour and Malcolm Bradley.

* * *

"White Bottle" Completed

"The White Bottle," Harry Levey's latest "Feature With a Purpose," has just been completed.

Lillian, Bonnie and Leslie Hull have the leading adult roles. Miss Bonnie was a principal in the Nine O'Clock Revue and the Midnight Frolic during the season just past, under the name of Billie Dove.

The Carr Kiddies—Tom and Rosemary—who also have leading parts.

* * *

Louise Glaum's Next

J. Parker Read, Jr., is hard at work finishing "I Am the Woman," starring Louise Glaum. This story, by Bradley King, was originally titled the "Attorney for the Defense." In the supporting cast are Mahlon Hamilton, Ruth Stonehouse, Claire Duprey, Mickey Moore, Joseph Kilgour and George Cooper. Jack Nelson is directing.

* * *

Cast of "Sham"

"Sham," the Elmer Harris-Geraldine Bonner stage comedy success, is now being made as an Ethel Clayton starring vehicle by Paramount. In support of the star are Theodore Roberts, Walter Hiers, Sylvia Ashton, Arthur Carewe, Clyde Fillmore, Helen Dunbar and Carrie Clark Ward.

* * *

Jose Feature Next Month

The Edward Jose special production, "What Women Will Do," will be released by Pathe in February. The cast includes Anna Q. Nilsson, Earl Metcalfe, Allan Forrest, George Majeroni, Riley Hatch and Jane Jennings.

* * *

Second Holman Play Picture

The second release in the Holman Day Series, the group of dramas dealing with life in the Maine woods, is to be offered by Pathe on February 13 under the title "A Two-Fisted Judge."

* * *

Tod Browning Films

Tod Browning himself will film "Fanny Herself," a story written by Edna Ferber.

STOLL OUSTED AS PRESIDENT

U. S. Photoplay Corp. Replaces Missing Official

Directors of the U. S. Photoplay Corporation of West Forty-fifth street have announced that J. W. Martin, of Cumberland, Md., has been elected president in place of Captain Frederick F. Stoll who has been missing for more than a month.

The directors met last Saturday in the company's motion picture studio in New Jersey. This action confirms the rumor which had been rife in the theatrical district for the last week or so that Captain Stoll was to be deprived of all his power in the corporation.

Martin represents a large stock interest in the corporation. Other directors who attended the council were Dr. G. L. Carder, C. A. L. Miller, C. L. Wakeman, C. E Miller, William Doing, and William Fox.

It was again announced that the treasurer's report "showed the company's funds to be in perfect order." About $500,000 already has been spent to produce the feature film, which is still one month and a half away from completion.

* * *

Famous Dancers Engaged

In laying his plans for the staging of a big café scene for his production of E. Phillips Oppenheim's "The Mystery Road," at the London Famous Players studio, Paul Powell has engaged one of the foremost ballets in Europe, headed by Phyllis Bedells and M. Espinosa. They will be surrounded by the celebrated Tiller troupe of Palace girls from the London Palace. The costumes have been designed by Mlle. de Saint-Martin, one of London's most exclusive modistes.

* * *

Novelist to Write Titles

Pearl Doles Bell is the latest novelist to offer her services as a title writer. She points out that much good film is wasted by inadequate and hackeyned sub-titles, and points out instances where our own critics have had cause to remark that subtitles can make or break a picture. Mrs. Bell's most recent film stories are "Love's Harvest," "Her Elephant Man" and "Wing Toy."

* * *

"West of the Rio Grande"

Bert Lubin has announced the title of his second picture as "West of the Rio Grande." It is a five-reel Western comedy-drama adapted from the story by Tex O'Reilly.

Allono Ray is co-starred with Harry McLaughlin, the daredevil aviator.

* * *

Film Title Changed

The title of Douglas Murry's play, "The Man From Toronto," has been changed for the screen adaptation of the play, which will be known as "Lessons in Love." The picture is a Chet Withey production for Constance Talmadge.

* * *

Toohey with Famous Players

John P. Toohey, short story writer and for five years press representative for George P. Tyler, has joined the scenario editorial department of Famous Players-Lasky.

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THE nearest I have ever been to an oil well is sitting in the orchestra listening to Jack McGowan singing his oil song in the second act.

Of "Mary"

So I make no pretensions to any expert knowledge of oil. But I advised all my customers to buy the two bond issues the Standard Oil Company of California and of New York issued last December because the company is properly managed, has simply enormous resources and because everyone knows all about the Standard Oil. That is a loose phrase but Standard Oil means to us what the U. S. Steel Corporation or the Pennsylvania Railroad meant to us. And those 10 year 10% Bonds at par were a wonderful investment. Needless to say they were all sold in a very few hours. To-day they are selling round 101 and are still

A Good Buy

My only regret about them is that they were not twenty year instead of ten year bonds. But the Standard Oil has no need to borrow money for a 20 year period, unfortunately for us. The Standard Oil Company of New Jersey issued some 7% preferred stock two months or more ago at 105, selling to-day at 109. This is fairly expensive, but cheap compared to all the other Standard Oil stocks which one cannot afford to buy unless one is very rich.

The Texas Company has some 3 year 7% notes due March, 1923, at about 96, yielding 7.25%, and there are Gulf Oil Corporation 6% notes due in July of the same year but these maturities are too short for genuine investment.

On the other hand one of the oldest and best established bond houses have recently offered an oil bond that seems attractive. The company is

A Good One

the management is sound and conservative, the price is cheap and yield high while there is a conversion privilege that should be valuable. The issue I refer to is the Barnsdall Corporation 8% Sinking Fund Convertible Gold Bonds due 1931 at 97 to yield 8.45%. This corporation was formed in 1917 to take over the interests of Mr. Theodore Barnsdall who died in that year. He drilled his first well as long ago as 1867. To-day, the corporation operate 2,630 wells, with a settled output of 7,000 barrels a day. $8,000,000 were offered for sale. It is the only Funded Debt of the corporation, no mortgage or pledge of the corporation's property may be created so long as the bonds are outstanding and assets equal to 125% of the issue must be maintained. There is a Sinking Fund of $800,000 a year retiring bonds up to 107½ until 1924, then at 105 and so on. The bonds are convertible, at holder's option, into stock (which is listed on the Stock Exchange) at the rate of $40 a share or 25 shares per $1,000 bond.

Amounts are written off for Depreciation, etc., before net profits are shown. Interest charges on the bonds are earned

About 5.56 Times

Space forbids further consideration of this and other Oil Companies. Perhaps I have indicated two possible pitfalls to avoid.

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"THE LAST OF THE MOHICANS"

Tourneur Films Classical American Story

Adapted by Robert A. Dillon from the novel by James Fenimore Cooper. Directed by Maurice Tourneur and Clarence Brown. Released by Associated Producers.

Magua.....Wallace Beery
Cora Munro.....Barbara Bedford
Uncas.....Albert Roscoe
Alice Munro.....Lillian Hall
Major Heyward.....Henry Woodward
Colonel Munro.....James Gordon
Captain Randolph....George Hackathorne
David Gamut.....Nelson McDowell
Hawkeye.....Harry Lorraine
Chingachgook.....Theodore Lerch
Tamenund.....Jack McDonald
General Webb.....Sydney Deane

Being one of the few people who never read J. Fenimore Cooper's romantic story, "The Last of the Mohicans," we could not very well say whether or not the continuity has been well adapted from the original tale. But one thing is obvious and that is that the photoplay is a good one that will make a vast appeal and garner to itself many popular enthusiasts. It is a splendid study of the period, and the careful and clever directing adds to the excellent general all around production of the picture.

The photography is the thing! This seems to be in a main theme in Maurice Tourneur's mind in the making of this photoplay. It is something that in itself makes the film worth while seeing. The exterior scenes have been taken with artistic taste and the interiors have been very well done.

There is no need to tell the tale. It has made itself known long before the producers conceived the idea of making it a lasting monument in the film world.

Barbara Bedford gives a very pleasing performance. She screens well and certainly is "all there."

MARGOLIES.

. . .

"BREAKING POINT"

Bessie Barriscale in Hodkinson-Frothingham Drama

Story by Mary Lerner. Directed by Paul Scardon. Produced by J. L. Frothingham. Released by Hodkinson.

Ruth Marshall.....Bessie Barriscale
Richard Janeway.....Walter McGrail
Lucia Deeping.....Ethel Grey Terry
Mrs. Janeway.....Eugenia Besserer
Phillip Bradley.....Pat O'Malley
Dr. Hillyer.....Winter Hall
Mortimer Davidson.....Wilfred Lucas
Mr. Marshall.....Joseph J. Dowling
Mrs. Marshall.....Lydia Knott
Camilla.....Irene Yeager

"The Breaking Point" is a fine story, but for any other actress than Bessie Barriscale. Not that this capable actress lacks the histrionic ability to carry off her part, but she has played it for such a great length of time that it has become a bit monotonous to see her go through all the old tricks in a role that she has repeatedly done before. Outside of this fact, the photoplay is a good one. It is a splendid study of people and their characters and their motives and the intrinsic qualities that prompt them to do the things they do and the consequences that result from them. It is an excellent piece of work in character portrayal, and the psychology runs true to form with the ending coming as the logical, inevitable result of the foregoing action. There is no question but what photography is one of the greatest issues of a good photoplay. In "The Breaking Point" it is only ordinary. It is the story of a self-indulgent young man who marries one of those very loyal girls. The marriage is loveless on both sides. Having married the girl, he loses interest in her. Life is a drab affair between them until a child is born, and this serves to take up the interest of the girl-mother. The breaking point comes when the husband, in an intoxicated rage, puts his wife out of his home and threatens to take the child with him to Canada along with a notorious woman. The mother, rather than see her child brought up under such influences, makes an attempt to kill her, and in so doing shoots her husband. But in the last few hundred feet of film things right themselves, and the spectator goes off with the idea that the sun is still shining for the mother and her child.

MARGOLIES.

. . .

"HOLD YOUR HORSES"

Tom Moore Stars in Goldwyn Comedy

Produced by Goldwyn. Star, Tom Moore. Story adapted from Rupert Hughes' Saturday Evening Post narrative, "Canavan." Directed by E. Mason Hopper. Released by Goldwyn.

Dan Canavan.....Tom Moore
Honoria Canavan.....Sylvia Ashton
Beatrice Newnes.....Naomi Childers
Horace Slayton.....Sidney Ainsworth
Rodman Cadbury.....Bertram Grassby

When "Canavan," by Rupert Hughes, appeared in story form in the *Saturday Evening Post* it had such popularity that Goldwyn made haste to obtain it for screen presentation. So Tom Moore was entrusted with the role of the fighting Dan Canavan, who starts out as a street sweeper, has a red flag put into his hand to stop traffic while dynamite blasting upon buildings was permitted and goes through thick and thin to great power as a political boss. And Moore more than carries the part with high credit.

Now Canavan is married to a fat woman who is tyrannical in her home until Canavan learns that might makes right in his own domain and he licks the daylight out of her. Now it happens that Dan is run over by a turnout driven by the rich and aristocratic Miss Newnes. The horseshoe effect is such that Dan loses his D. S. C. job and gets the red flag assignment. To make a long story short Dan's wife dies and Miss Newnes who has married Rodman Cadbury falls madly in love with Dan when her husband has also passed away.

Dan is young and goodlooking and a power politically and he and Mrs. Cadbury are married. Then after a large honeymoon she finds Dan a knife swallower when it comes to table manners and she becomes disgusted. But Dan asserts himself. Upon his return he finds Horace Slayton is trying to usurp his political throne. Dan uses his fist and down goes Slayton. Dan then asserts his supremacy over his second wife and all ends well.

Goldwyn has done well with the story and Tom Moore is always working to put the role of Canavan over. The theme is splendidly maintained and the characters handling the story in the main are excellently enacted by a capable cast including Naomi Childers, Sylvia Ashton, Bertram Grassby and Sidney Ainsworth.

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Betty Jones.....Grace George
Geoffrey Belasis, K.C.....Ernest Lawford
Alice Maynell.....Lillian Kemble Cooper
E. Wallace Wister....Lawrence Grossmith
Wooton.....John Gray
Lesceline.....Kathleen Andrus

Another of *Grace George* pursuings.

The search for a play for one of the ablest comediennes we have. And the result merely a glorified—and in spots glorious—one-act play done in three acts.

It's tragic. Not this play. But the *Grace George* troubles. Again and again she produces a play and again and again the same tale—"it will not do." This latest, "The New Morality," is by the late Harold Chapin. Who did better things. Or rather more satisfactory things. This is so vague and so trivial that save as an exposition of saying nothing at great length it has little or no value.

Miss George has libelled someone. And the play revolves about the someone's husband inducing *Miss George* to apologize. The libel is not, I am inclined to think, sufficient. that is, not sufficient for American audiences. The motive isn't strong enough.

To judge it, however, from what it is rather than from what it might be, the result is satisfactory for a matinee *Grace George* affair. But that is all. It gives her and a really exceptional company some charming moments. Particularly *Lawrence Grossmith.*

S. JAY KAUFMAN.

"SATIRES OF 1920"

Fanchon and Marco Revue in Chicago

Musical revue. Book by Jean Havez. Lyrics and music by Fanchon and Marco. Produced by Fanchon and Marco. Gowns by Lester F. W. Woods and Mrs. J. J. McTernan. Shoes by the Bootery and Sommer & Kaufman. Hats by Mlle. Clement. Songs published by Remick.

Willie Logan.....Arthur West
Violet Ray.....Daisy De Witte
Chester P. Hemingway.....John Sheehan
Mack Phelan.....Al Wohlman
Gladys Sullivan.....Lucille Harmon
Anabelle Foster.....Eva Clark
Two "Nut" Applicants.....
Eddie Nelson and Del Chain
The Indian Idol.....Muriel Stryker
Two Peppy Kids.....
Ivanelle Ladd and Sybil Stuart
Miss Smiles.....Marcia Adair
The Dancers.....Wright Dancers
Jeanette Dare.....Miss Fanchon
Jack Cartwright.....Mr. Marco

It is very refreshing, occasionally, to witness the overturning of a carefully nurtured tradition; and those who were at the Olympic Theatre, Chicago, on the evening that the *Fanchon and Marco* "Satires of 1920" arrived there, were treated to the pleasure of that very phenomenon. For they discovered that *all* good shows do *not* have their origin in New York.

Helen Gilmour and *Muriel Stryker* perform with notable grace and charm, and *Arthur West, John Sheehan,* and *Al Wohlman* are responsible for some capital fun-making. In this mission they are aided inestimable by *Eddie Nelson* and *Dell Chain.*

Of *Mr. Marco* and his sister *Miss Fanchon,* we did not see enough. *Mr. Marco* is brune and stalwart, and *Miss Fanchon* has an engaging smile and a supple, long-limbed figure, strongly reminiscent of *Irene Castles.* They are undeniably excellent.

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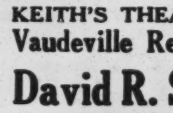

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GOOD BILL AT AMERICAN

Babe La Tour Heads Program Successfully

Babe LaTour is heading the bill at the American this week and judging from the reception accorded her Monday night she has many admirers among the patrons of the Forty-second street house. *Phesny and Powell* in songs and talk had a hard time getting started and found the going rather rough. Their present material is rather weak and a few snappy gags would help a whole lot. The *Leach Wallin Trio* slack wire performers got over nicely as did *Arnold and Sobel,* two lively chaps who created much amusement with their cross fire talk. Some of the gags are very suggestive and should be toned down a little which would greatly benefit the turn. The Brown Musical Revue, consisting of six musicians, who rendered popular selections, got over nicely, *Sousa's Stars and Stripes* taking them off to a good hand. "Peggy Arrives," an Irish skit with a cast of three proved both entertaining and interesting. The piece was very humorous, the antics of the old Irishwoman causing much merriment. *Hank Brown* and *Ada Gunther* registered with big results, *Hank's* clowning causing many hearty laughs. He has an able partner in *Miss Gunther,* who not only makes a dandy appearance but proves an able foil for *Hank's* comedy. *Warren Travis* in feats of strength closed. GILLESPIE.

CITY OFFERS GOOD ENTERTAINMENT

Many Pleasing Acts on Well Balanced Bill

There is a well balanced bill at the City this week which contains plenty of laughs, songs and dances, and in fact everything necessary to help round out a good vaudeville show. The *Flying Russells* opened in a hair raising aerial act, being followed by *Hazel and Alado* in a neat singing turn which was well received. *Nat S. Jerome and Company* presented an interesting skit which contains many funny situations and went over to a generous hand. *Van and Carrie Avery* proved to be the laughing hit of the bill. *Van* as a happy-go-lucky colored boy had the house rocking with laughter while *Miss Avery* proved a very able partner. The *Gallerini Sisters* in a corking musical offering had the house humming with their selections of popular numbers. Both girls are capable musicians and are chock full of personality and make a dandy appearance. The *Ruloff-Rulowa Ballet* in a series of Russian dances scored with big results. It is a very classy offering and moves with the speed and grace of a well rehearsed production. The male member of the company proved himself a dancer of unusual ability, his Russian routine going very big, while his partner's toe dancing earned well merited applause. *Martin and Goodwin* were given a warm reception, their old-fashioned songs going very big. *Goodwin* possesses a rich tenor voice and his number, *We Call Them Mothers Down Here,* was well rendered. The *Al Golem Troupe* closed the show with an equilibristic offering. GILLESPIE.

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